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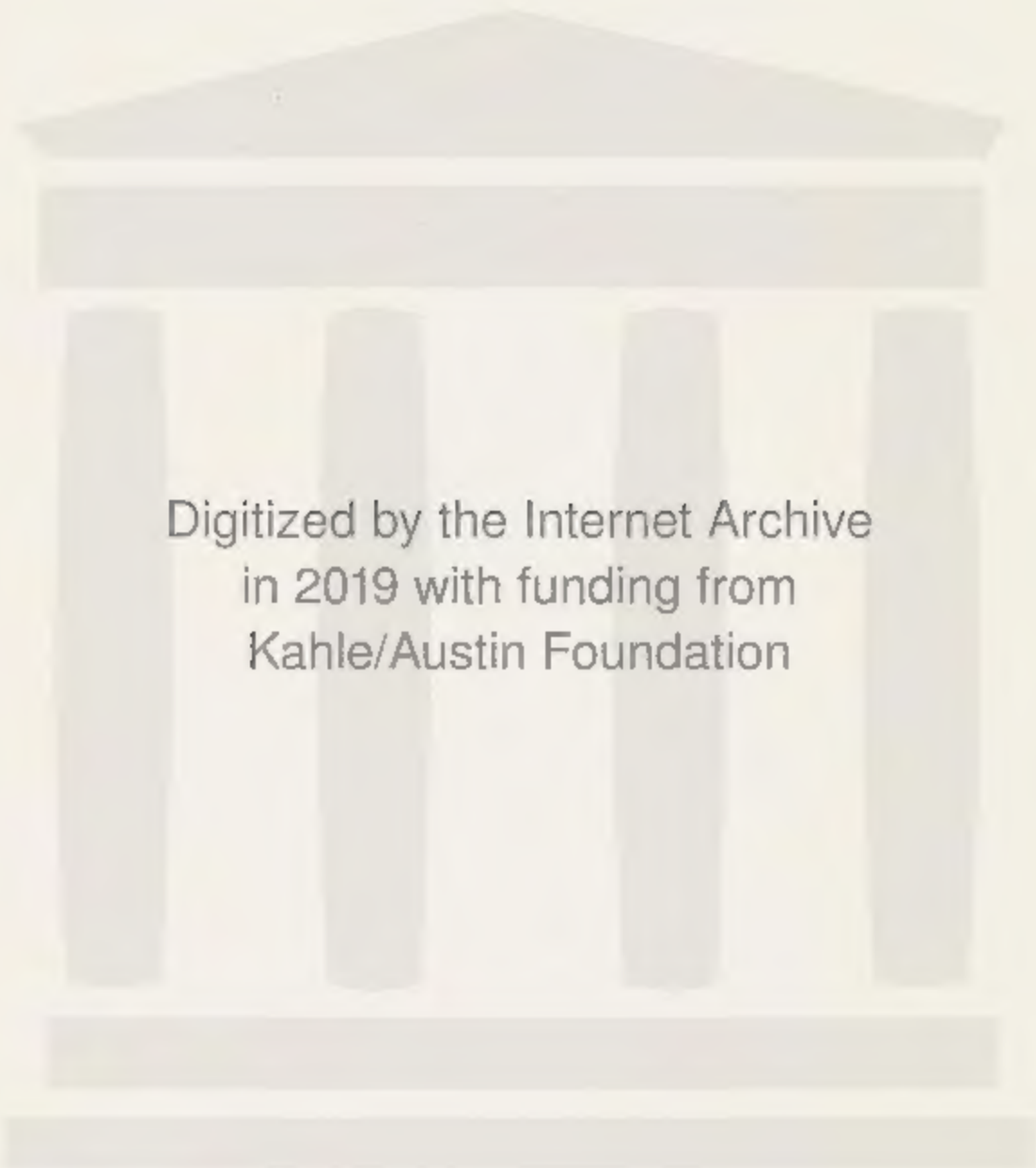

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SERIES 3: PRINTERS' MANUALS

[2]
John Smith:
The Printer's Grammar
1755

Republished in 1965 by Gregg Press Ltd
37 Catherine Place, London SW1
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Z244 .A25g 1963

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1 James Watson: The History of the Art of Printing 1713

2 John Smith: The Printer's Grammar 1755

3 Philip Luckombe: The History and Art of Printing 1771

4 Caleb Stower: The Printer's Grammar 1808

5 John Johnson: Typographia or the Printer's Instructor 1824

6 Thomas C. Hansard: Typographia 1825

7 Charles H. Timperley: The Printer's Manual 1838

8 William Savage: A Dictionary of the Art of Printing 1841

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THE

Printer's Grammar:

Wherein are Exhibited, Examined, and Explained,

THE

SUPERFICIES, GRADATION, and PROPERTIES

OF

The different Sorts and Sizes of METAL TYPES, caſt by LETTER FOUNDERS:

Sundry ALPHABETS, of ORIENTAL, and ſome other Languages;

Together with the CHINESE Characters:

The FIGURES of Mathematical, Aſtronomical, Muſical, and Phyſical Signs;

Jointly with Abbreviations, Contractions, and Ligatures:

The Conſtruction of Metal Flowers — Various Tables, and Calculations—Models of different Letter-Caſes; Schemes for Caſting off Copy, and Impoſing;

And many other

REQUISITES for attaining a more perfect knowlege both in the THEORY and PRACTICE of the ART of PRINTING.

WITH

DIRECTIONS to Authors, Compilers, *&c.* how to Prepare Copy, and to Correct their own Proofs.

The Whole calculated for the Service of All who have any Concern in the Letter Preſs.

By JOHN SMITH, *Regiom.*

LONDON: Printed for the Editor;
And Sold by W. OWEN, *near Temple Bar*; and by M. COOPER, *at the Globe in Pater-noſter Row.*

M DCC LV.

272853

TO THE

PRINTERS

IN

GREAT BRITAIN

AND

IRELAND;

This GRAMMAR

Is Inſcribed,

By Their

Obedient ſervant,

The EDITOR.

TO THE

READER.

THE publication of the following Eſſay is the reſult of a reſolution to make a ſtand againſt the joint diſaſters that long have harraſſed me, and threaten to purſue me to the laſt confines of retreat: For tho' infirmites and ailments are become habitual to me; yet when their concomitant conſequences preſented themſelves more gaſtly to me, I was on a ſudden prompted to think of guarding againſt their further incroachments: But knowing myſelf unable to do it by the uſual exerciſe of my profeſſion, I concluded to publiſh Propoſals for printing this Grammar; which had the good effect, that in a ſhort time ſo many declared themſelves in favour of my undertaking, that I had no room to doubt of ſucceeding in it. And notwithſtanding a conſiderable number of my Subſcribers have proved Apoſtates ſince, the Work has nevertheleſs been continued, and is brought to a concluſion by the aid of the permanent

manent Encouragers thereof; and eſpecially by the intereſt of ſome particular Well-wiſhers, who have ſhewn themſelves ſo aſſiduous in promoteing my expectations, that it demands my public acknowlegement. By theſe helps, and by haveing been permitted to print at prime coſt, I have been enabled to carry this Grammar to its propoſed length: but how it will be received by thoſe who have not yet examined into the merits thereof, will ſoon appear by the ſucceſs of the remaining Copies. In the mean time I ſhall uſe no art to gain the approbation of thoſe who were under apprehenſion, that this Work, being of a troubleſome and expenſive nature, if it was not done as it *ſhould be*, would be better not done at all; ſince I am not ignorant, that our ideas of the ſame thing are not *always* the ſame; and therefore hope they will reverſe their opinion, and judge more favourable of the whole. I myſelf, *now*, find that it is not done as it ſhould be, by having been too circumſtantial in the Theoretical part of this Grammar, thinking it incumbent in a Compoſitor to be acquainted with the *Properties* of letters, as well as to know their *Situation* in the boxes. But the ſtudy of the firſt is now become obſolete, and called *immaterial*, according to the compliment that was given by one to the contents of our firſt Number: and another pronounced it an inſignificant work, and even

quitted

quitted it, on ſeeing in it the Sorts of a Fount of Letter, which (he added) he could have in the Horn-book. But neither theſe nor other aggravations have hinder'd me from purſuing my deſign; and from introducing, according to the propoſed compaſs, what I thought might be of ſervice to ſuch as know ſtill leſs than what may be gathered from this Volume; which has been compiled under ſuch diſadvantages as well of body as of mind, that I hope the many Witneſſes thereof will not expoſe me where I am deficient. Nevertheleſs, if there are thoſe who expect what I have not promis'd, they may thank themſelves for being diſappointed; for I did not intend to touch in *this* part upon the Hiſtory and Practice of *real* Printing; conſidering that theſe two articles would fill more ſheets than we have done in deſcribing the buſineſs of a Compoſitor. Neither did I propoſe to embelliſh this Eſſay with Pictures, by having ſeveral things either cut in wood, or engraved in copper; but have compos'd the Schemes for Impoſing, as well as ſome Drafts of Caſes; judging it not pertinent in work of this kind to make a ſhew of the manuoperation of any other artiſt than Compoſitors; or to introduce any thing elſe but what is caſt by Letter-founders, and may therefore create employment for the Printer; but which cannot be expected from Characters or Repreſentations that have

their

their formation either in wood, or in copper. It may therefore be ſaid, that a work of the nature of this Grammar cannot be done as it ſhould be, without the generous aſſiſtance of Founders, in furniſhing the undertaker thereof with Sorts as ſhould be exhibited, but which either cannot be met with in Printing-houſes, or elſe are not in condition good enough to ſerve for Specimens. A work of that perfection might have been expected, had Mr. PALMER lived to execute his well-concerted Plan for that part which was to have treated of the Practice of Printing; in which he would not have wanted ſuch helps as I could not expect, on account of not being in the ſame ſuperior ſtation——an advantage which many times prevails againſt real merit. Jejune however as this performance may be look'd upon, it is not void of ſuch Articles as Mr. *Palmer* would have treated upon, according to the Contents to his own work: and *this* having the advantage of being done in a Printing-houſe the moſt compleat, has afforded means to grace it with particulars that otherwiſe could not have been expected. In the mean time I am unwilling to lay aſide the thoughts I have entertained of compiling a Sequel to this Part, containing The HISTORY and Preſent STATE of PRINTING; for which undertaking I would hope the favour and indulgence of the Public.

THE

Printer's Grammar.

CHAP. I.

Of ROMAN, ITALIC, *and* BLACK *Printing Letter.*

CONformable to the General method which is obſerved in Grammars, we begin *this* alſo with the Principles thereof, viz. LETTERS; with this difference, that inſtead of applying their ſignification, as in others, to the art of ſpeaking and writing ſome particular language, we ſhall conſider them as the chief Printing-Materials; and in the courſe of this Chapter treat of their Contexture, Superficial ſhape, and ſuch Properties as come under the cognizance of Printers,

Bookſellers, and others who have a judgment of Printing. Accordingly we ſhall not confine ourſelves to the bare letters of different Alphabets, but ſhew what other Sorts are comprehended in a Fount of letter, caſt either for Sacred, Antient, or Modern languages: of which thoſe of the laſt claſs being the moſt prevailing, we ſhall, in conſequence, give the preference to the characters which are appropriated not only for our own, but other European ſpeeches.

The Types, or Letters, then, which are made uſe of for printing of Books, Eſſays, *&c.* here in England, are called either ROMAN, ITALIC, or BLACK.

SECT. I.

Of ROMAN *Printing Letter.*

ROMAN, is at preſent the general, and almoſt only Letter which is uſed for printing; and has long ſince been the national character not only of Great Britain and Ireland, but alſo of Portugal, Spain, France, and Italy; whereas in Germany, and in the kingdoms which lie round the Baltic, they print with letters which owe their formation to the Gothic characters: nevertheleſs none of theſe nations would ſcruple to change Types, and, with the Dutch, Polanders, and Hungarians, to print whole works in their own language, with Roman letter: and that the Germans themſelves, as well as thoſe who patronize their characters, have not yet intirely quitted them, and made Roman letter more univerſal, is chiefly owing to their ap-

prehenſions of ſharing the fate of the primitive Printers, who, in attempting to introduce Roman characters, ſuffered greatly, from the diſlike which the Learned then ſhewed to the works which had been done in that letter; whereby the former were obliged to return to printing in Gothic character, to which men of literature were then accuſtomed, and which reſembled the writing of Monks; for whom it was not difficult to perſuade people to diſapprove of any thing which had the leaſt ſhew of bearing againſt monaſtic intereſt.

The ſame reaſon may be given, why the Dutch have not turned the Black letter out of their Printing-houſes, but ſtill make uſe of it, eſpecially in books of devotion, and religious treatiſes deſigned for general uſe; whereas curious and learned ſubjects are frequently printed in Roman. The Germans, indeed, have more than once made eſſays to print prayer-books in Roman letter, to try how they would be received by the public: but it has been obſerved, that this method of bringing people into the Printers ſcheme would not take; and that the ſmall impreſſions of theſe books came into the hands of ſuch only as were either curious, or as would be thought to be learned, when they ſhould be ſeen reading in a book printed in characters which the vulgar people in Germany perſuade themſelves to be appropriated to no other than the Latin language. However, what has fruſtrated the deſign of the German Printers, has not intimidated thoſe in Sweden, where, by the authority of the proper ſupporters of ſo noble a plan, they have of late made conſiderable ſteps towards

aboliſhing German types, by printing the New Teſtament, the Pſalter, and other ſchool-books, in Roman letter; by which, 'tis hoped, printing, in *that* quarter, will put on a better face; and their hitherto eſtabliſhed printing letters become obſolete, and antiquated.

The appellation itſelf which the ſubject-character bears is ſufficient for us to conclude, that it owes its being to the antient Romans, tho' the face of the preſent, and the ſhape of the original Roman letters are greatly changed, by the improvements which they have received from time to time, according to the laws and rules laid down by eminent penmen. The Germans, and their confederates, differ with us here, in callng all thoſe ſizes of letter ANTIQUA, which we, as well as the French, and other printing nations, comprehend under the name of ROMAN; which, were it matter of any importance, would deſerve our inquiry, to ſee whether it is done to deprive the antient Romans from an ackowlegement due to their memory, for the invention of their letters; or whether it is to ſerve for an open confeſſion that they have not yet been at the pains to bring their Antiqua to the ſame perfection as their neighbours have done the Roman.

That *good* Roman makes the beſt figure in a Specimen of letters, may be ſaid without reſervation, eſpecially as I would be underſtood not to pronounce all Letter good which is new; but only ſuch as has the neceſſary accompliſhments as well in its appearance, as ſubſtance. The firſt of the good qualities, therefore, of Letter, conſiſts in

its

its being of a *true*, or rather *good* ſhape; ſince it is impoſſible to maintain the firſt, without involving ourſelves in controverſies which cannot be decided till ſuch rules are eſtabliſhed as may be a ſtandard for the exact uniformity of each letter in particular. We ſhall therefore not preſume to make our obſervations upon this head; but conclude, with the ingenious Mr. MOXON, "That "the Roman letters were originally invented and "contrived to be made and conſiſt of Circles, "Arches of circles, and ſtraight Lines; and that "therefore thoſe letters that have theſe figures, "either entire, or elſe properly mixt, ſo as the "courſe and progreſs of the pen may beſt admit, "may deſerve the name of true ſhape." The before-mentioned mathematical figures, therefore, being obſerved, and properly applied, by the Letter-cutter, will produce Roman characters, of ſuch harmony, grace, and ſymmetry, as will delight and eaſe the eye, in reading; by having their Fats and Leans drove into one another with ſuch ſweetneſs as amazes a cloſe examiner into the proportion which the ſmalleſt letters bear to thoſe of larger ſizes: but to ſay, with certainty, what founding-houſe can boaſt of *true*-ſhaped letters, would be ſpeaking with too much forwardneſs; ſince it is agreed, even by able pen-men, that none can ſtrike two letters of the ſame ſignification ſo as, upon the ſtricteſt examination, to have the ſame likeneſs. If therefore it is impracticable to write a *true* duplicate upon *paper*, it may be excuſed in thoſe who attempt it in *ſteel*: for, were it poſſible to copy ſo as to make it impoſſible to diſcover

the leaſt deviation from the original, letter-cutters too, would then be able to give accented letters, and ſuch as are contained in ligatures, the ſame exact ſhape and ſymetry with thoſe of the mean alphabet, tho' even *theſe* ſhould have nothing but the fancy of the artiſt in ſupport of their being *true*-ſhaped. We will therefore not engage in the controverſy about *true* ſhape in letters, but rather chuſe to be ſilent upon that head; and yet not to ſay, that the Dutch have exerted themſelves more than their neighbours, in caſting good Letter, would be ſtifling a truth which does not want for vouchers: for tho' the authorities about the invention of Metal Types run in favour of the Germans; the meliorating and improving them cannot be more juſtly claimed by any than by the Dutch, who have long ſince diſtinguiſh'd themſelves by neat Preſs-work—And as this has been aſcribed to the goodneſs of their Letter, a tradition is ſtill foſter'd by ſome who have no conceptions of Printing, 'That the Dutch print with 'ſilver types.' But a good and neat Preſsman can beſt inform them, that it is not Dutch letter on which good Preſs-work depends; nor that all Dutch letter is of equal goodneſs and beauty. It may alſo be obſerved, that it is owing to the genius of more than one Maſter that the preference has been given to Dutch letter, and that the ſame has been exemplary; as may be ſaid of *Van Dijke*'s letters; from which Mr. Moxon made his draught of true-ſhaped letters. After Van Dijke, *Voſkin*, and *Dommer*, have been conſidered as two Worthies, for their abilities in their profeſſion. Not-

with-

withſtanding this, it cannot be ſaid that the merit of Dutch letter ſhews itſelf in being true-ſhaped, elſe the large capital letters, in particular, would not bear ſuch a diſproportion to each other, and diſcover ſo little of that beauty which the proper placing of Fats and Leans otherwiſe afford. In this I refer to the large capitals of Dutch Engliſh, and Small Pica Roman, which ſtill are found in Printing-houſes in London. We will therefore ſuppoſe that the Dutch take more than common care in finiſhing their Punches, and removing all ſuch irregularities as may obſtruct their making a ſmooth and even impreſſion when they are ſunk into Matrices, firſt well prepared for the purpoſe: and as their Letter is generally caſt of good metal, and to ſtand true, and exact in line, beſides well dreſſed; no wonder that it has recommended itſelf into the moſt conſiderable Printing-houſes in this city, and, probably, would have been received in ſeveral others, had it not been obliged to make a halt in its further progreſs, when the ingenious Mr. W. CASLON at once deſtroyed the intereſt which the Dutch letter-founders have had in England; and which, 'tis hoped, they will not recover, unleſs it appears that the Founders here ſhould deſign to promote their own intereſt by detrimenting that of Printers.

What has been ſaid about *true* ſhape in letters, relates chiefly to Roman; but, in our further obſervations upon the Properties of good Letter, we ſhall comprehend all other fuſil types as are caſt *here*. Accordingly, the goodneſs of Printing-letter being not confined to true ſhape alone, con-

ſiſts alſo in having a *deep* face; which depends, firſt, upon the Punches being cut to a reaſonable depth, and their Hollows deepened in proportion to the width of the reſpective letters; and, ſecondly, upon the Punches being ſunk *deep* into Matrices: for if either of theſe two requiſites is neglected, the Letter, in courſe, will have a ſhallow face, and prove unprofitable to the purchaſer; as it is in France, where Printers have very great reaſon to complain of the ſhallowneſs of Letter caſt by their founders. Mr. FERTEL, Printer at St. Omer, in particular, exclaims againſt this impoſition in the following manner: "We need not "wonder (ſays he) that our Preſs-work does not "look better; for if the paper is apt to ſink, or "otherwiſe deceives the perſon that wets it; and "the ink happens not to be very clean, the eye of "the Letter is preſently filled up—The Preſsman "then, with his Bodkin, turns Graver; but with "ſuch an unſteady hand, and with ſo little precau-"tion, that he more hurts than clears the Letter. "Had our characters the ſame depth as thoſe "abroad, French Preſs-work would undoubtedly "make a better figure alſo: but we have had new "Founts where the relief part of ſome Sorts (con-"ſider'd from the centre of their hollows) did not "anſwer to above the thickneſs of ordinary paper "for printing—which is a ſhame!" And though this, at preſent, is not the caſe in England, it may nevertheleſs be obſerved, that ſome of our Roman lower-caſe ſorts are not equally fortified to endure the weight of the Preſs, eſpecially in Founts of the leſſer ſizes, where the a, e, s, w, are worn out

before

before the other ſorts are injured; which few ſorts, were they caſt again, and the worn ones thrown out, would render a fount ſerviceable for a great deal of good work more.

The next of the principal qualities of good Letter, is, that it be caſt of good metal, fit to wear well at leaſt ſo long as till it has paid for itſelf, beſides good intereſt for its long credit; thereby to eaſe the charges of ſuch ſorts of Letter as never make a return neither of the principal nor intereſt. This is another great hardſhip upon the Printers in Paris, who are ſerved with very bad metal by their founders; which, and the ſhort wear they have of their Letter on account of its ſhallowneſs, makes the more ſubſtantial Printers lay out their money in Francfort, from whence they are ſerved with a better commodity. Notwithſtanding which, the founders in Paris keep to their wonted metal, and alledge, that it is of the ſame compoſition with that which is uſed at the King's founding-houſe; which ſerves not any other but his Majeſty's Printing-houſe at the Louvre, with fuſil materials. It would therefore be inconſiſtent with the intereſt of the founder to caſt Letter for laſting; ſince Letter, at the ſaid Printing-houſe in Paris, is deemed old, and worn, when it has loſt its brightneſs; which, tho' it delights the eyes of ſome, does not pleaſe the Printer, who rather chuſes to ſee new Letter have a gloomy caſt, judging from thence that its metal will prove to be good.

The Compoſition of metal for Letter being various, and depending upon the diſcretion of the founder, muſt needs have different effects upon

Letter, and render it either more or leſs ſerviceable. Mr. Moxon has been ſo generous as to particularize the ſpecies and the quantities which *he* uſed to make Metal of; and accordingly 28 *lb.* of Metal required 25 *lb.* melted lead, mixt with 3 *lb.* of iron and antimony melted together. But in Germany they uſe more than three ingredients to their Metal; which is there made of ſteel, iron, copper, braſs, tin, and lead: all which they incorporate with each other by means of antimony. This Metal, if duly prepared, does not bend, but breaks like glaſs: it is harder than tin and lead; ſomething ſofter than copper, and melts ſooner than lead. This account I have of Mr. STRUKE, a Printer at Lubec, who did caſt, for his own uſe, not only large-ſiz'd letters for titles, but alſo a ſufficient quantity of two-lined Engliſh, after a peculiar manner, by cutting his Punches on wood, and ſinking them afterwards into leaden Matrices; yet were the letters caſt in them deeper than the French generally are. How they prepare Letter-metal in Holland, I have not learn'd; but from a certain inſtance (the narration whereof would require a long digreſſion) I am perſwaded that they differ both from the Engliſh and the Germans.

Beſides the three principal Properties which we have mentioned, the following (like Satellites to *good* Letter) are not undeſerving the purchaſer's examination; who ought to take notice,

1. Whether the Letter ſtands even, and in Line: which is the chief good quality in Letter, and makes the face thereof ſometimes to paſs, tho' otherwiſe ill-ſhaped.

2. Whe-

2. Whether it ſtands parallel; and whether it drives out, or gets in, either at the head, or the foot, and is, as Printers call it, *Bottle-arſed*; which is a fault taht cannot be mended but by rubbing the whole Fount over again.

3. Whether the thin lower-caſe letters, eſpecially the dots over i and j are *come* in caſting.

4. Whether the Break is well ploughed away, and ſmoothen'd.

5. Whether it be well ſcraped, ſo as not to want rubbing down by the Compoſitor.

6. Whether each letter has a due Proportion, as to thickneſs; and whether they are not ſo thin as to hinder each other from appearing with a full face; or ſo thick as to occaſion a gap between letter and letter.

7. Whether it be well Bearded: which founders in France are obliged to do to their own diſadvantage, on account of their ſhallow Letter.

8. Whether it have a deep and open ſingle, or double Nick, different from other Founts of the ſame Body, and in the ſame Printing-houſe.

In this laſt article both the Dutch and French act a little ungenerouſly; by putting a very narrow, and ſhallow Nick to moſt of their Letter: and the French, to be more particular, put the Nick on the back of their Roman Letter.

SECT. II.

Of ITALIC *Letter.*

AS Roman characters owe their invention to the antient Romans, ſo have Italic letters the learned ALDUS MANUTIUS for their author; who was a Roman by birth, and who in the year 1490 erected a Printing-houſe in Venice; where having aboliſhed the Letter which reſembled the writing of Monks, and introduced Roman types, of a much neater cut, invented that beautiful Letter which we and ſeveral other nations call *Italic*; though the Germans, and thoſe who join with them, ſhew themſelves as ungenerous in this inſtance, as they do with reſpect to Roman; for they give Italic letter the name of *Curſiv*; whereby the memory of its original deſcent is ſtifled. In the beginning it was called the *Venetian* Letter, by reaſon that Manutius was ſettled at Venice, when he brought his new-invented letter to perfection; which not long after was dedicated to the State of Italy, thereby to prevent the diſputes which might ariſe if any other nation ſhould venture to claim the priority of it; as was the caſe about the firſt Invention of Printing.

The chief, and almoſt only uſe for which Italic was originally deſigned, was to diſtinguiſh ſuch parts of a book as may be ſaid not to belong to the Body thereof, as Prefaces, Introductions, Annotations, congratulatory Poems, Summaries, and Contents: all which ſub-parts of a Work were formerly made a rule to be put in Italic; whence

it

it was that at leaſt two fifths of a Fount of letter were Italic. At preſent that Letter is uſed more ſparingly, ſince all the adjunct parts of a Work may now be very properly varied by the different ſizes of Roman, were there even no Italic at all: and to plead the neceſſity of Italic to diſtinguiſh proper names of Perſons and Places, would be altogether puerile, and argue, that the preſent age is leſs capable of apprehenſion than our forefathers, who knew the ſenſe and meaning of words, before Italic exiſted, and when no other but one ſort of letter ſerved for Title, Body, and all the other parts of a Book.

That Italic letter was not deſigned to diſtinguiſh proper names in, nor for ſeveral other uſes which it now ſerves, might be readily proved, even from works which have been printed here in England; where ſeveral have thought it a contraſt to deprive Roman letter of its own beauty, by loading it with Italic words and terms of common ſignification and meaning; and have thought it inconſiſtent to intermix Letter of an erect poſition with that of an oblique inclination.

What Roman letter ſuffers by being interlarded with Italic, is of equal prejudice to *this*, when it is invaded by the former — For Roman being always of a bolder look than Italic of the ſame Body, takes advantage of the ſoft and tender face of Italic; which, throughout all its ſizes, is now in England of ſuch a beautiful cut and ſhape as it never was before. What pity then that two ſuch ſignificant Bodies as Roman and Italic are, and of which neither ſtands in need of the other,

ſhould

ſhould ſometimes be maimed in ſuch a manner as not to be known which of the two has the advantage of the other. It is therefore to be wiſhed, that the intermixing Roman and Italic may be brought to ſtraighter limits, and the latter be uſed for ſuch purpoſes as it was deſign'd for; viz. for varying the different Parts and Fragments, abſtracted from the Body of a work—for paſſages which differ from the language of the Text—for literal citations from Scripture—for words, terms, or expreſſions which ſome authors would have regarded as more nervous; and by which they intend to convey to the reader either inſtructing, ſatyrizing, admiring, or other hints and remarks: whereas others, again, would not chuſe to follow that method, fearing that their works ſhould be thought to have been printed in a houſe where for want of Roman they had recourſe to Italic.

Tho' 'tis in vain to expect that the uſe of Roman or Italic will be reſtored to its former purity; yet may it be hoped that their parading ſo *very* promiſcuouſly may be prevented, or, like the Old Style, aboliſhed, when, upon examining into the merits of theſe obſervations, ſome may join with me in the opinion, that mixing the ſaid two ſpecies of Letter on account of proper names, whether of perſons or places, ought to be avoided as well in profane Works, as it is in holy Scripture. Which might be effected with the leſs difficulty, were Printers themſelves to ſhew their diſlike to it, and at the beginning of a Work give directions concerning proper names, and the placing of capital letters, before the Compoſitor falls into the com-

common

common road of both. But to prevent the trouble, as well as expence, which would enſue upon an Author's inſiſting to have his work done in an out-of-the-way manner, after it has been begun, it is ſafeſt to conſult every Gentleman, leſt ſome ſhould chuſe to ſhew themſelves peculiar, rather than conform to the methods which Printers uſe to grace the work committed to their care.

Were we to trace the beginning of the cuſtom which ſtill prevails in England, to vary *all* proper names, it would require a diſcourſe too prolix to give it here a place; yet that we may not be altogether ſilent upon this head, we will make the following conjectures, by obſerving, That when Roman Letter became to be eſtabliſhed, the Germans made uſe of it among their Characters, for proper names, and ſuch words as are ſometimes entire Latin, and as they are fond of to intercalate into their language. But if this has given the hint to the Engliſh to vary *their* proper names, it may be ſaid in favour of the former, that the loſs which their Characters have ſuſtained in their aſpect, by being intermixt with Roman, is far leſs than what that Letter ſuffers when interlarded with Italic; the German and the Roman being both of a parallel poſition, but Italic, of an oblique inclination—Add to this, that the Germans, being apt to latinize moſt proper names, and to expreſs them according to the ſame rules as in a latin diſcourſe, by their varying them own that ſuch names and words have the genius of a different language; which cannot be ſaid of proper names in the Engliſh, where they are not ſubjected to that affected

way

way of latinizing them, before they preſent themſelves in latin Works. But if this conjecture will not paſs, I deſire leave to offer another; and to ſuppoſe, That the varying of proper names may be owing to the fancy of ſome Author of a Work which abounded in proper names, either of perſons, or places, more than ordinary, and therefore ordered them to be diſtinguiſh'd by different characters from the Text, thereby to ſave himſelf the trouble of reading the Body of the Work over again, when he ſhould have occaſion to make an Index of the names contained in the matter: or elſe, to make the names in the Index to be found readily in the Text, where they would ſhew themſelves more conſpicuous to the Reader on account of their being put in different characters. And that ſuch a contrivance may have afterwards been look'd upon as an improvement; or the Printer may have ſupported the ſame, to make more uſe of his Italic, ſeems not altogether improbable, tho' I have no vouchers for what I have ſuggeſted.

In the mean time, and as I have before declared; Italic diſcovers a particular delicacy, and ſhews a mathematical judgment in the Letter-cutter, to keep the Slopings of that tender-faced Letter within ſuch degrees as are required for each Body, and as do not detriment its individuals. But this precaution is not always uſed; for we may obſerve that in ſome Italics the lower-caſe *g* will not admit of another *g* to ſtand after it, without putting a Hair-ſpace between them, to prevent their preſſing againſt each other: neither will it give way to *f*, and the ligature *ſt*; and therefore

ſore a round *ſt* is caſt to ſome Italic Founts, to be uſed after the letter *g*; but where the round *ſt* is wanting, an *st* in two pieces might be uſed without diſcredit to the work, rather than to ſuffer the long *ſt* to cauſe a gap between the *g* and the ſaid ligature. The like ſeparation may be diſcerned where *g* ſtands before *j*, *p*, and *y*, in the ſame word. To remove therefore theſe inconveniences, which the Italic *g* ſeems to have occaſioned equally in France, the Manager of the King's Founding-houſe at Paris cauſed a *g* to be cut of ſuch a length and turn as yielded to the inclination of thoſe letters which before were hindered from their cloſe joining the *g*. But theſe are not the only interfering letters; for ſome of the Italic Capitals are of the ſame troubleſome nature, and ſuppreſs the appearance of certain lower-caſe letters; of which we ſhall take notice, when we come to ſpeak of Kerned Letters.

Before we proceed to the next Section, let it not be thought inpertinent to conclude the ſubject matter of *this*, with obſerving, That Italic letter, not being expoſed to the ſame injuries which the Roman is apt to receive, by being more conſtantly uſed; Printers, in foreign parts, ſometimes, make one Fount of Italic ſerve for two of Roman, by caſting ſuch lower-caſe ſorts over again as they obſerve to have been blunted on account of their more tender Face; which generally happens to *e*, *o*, and *s* — And that, in chuſing their Letter, they are not confined to have Roman and Italic caſt by the ſame Founder, but where they find the one or the other to pleaſe their fancy beſt.

SECT. III.

Of BLACK *Printing Letter.*

BLACK Letter, which is uſed in England, deſcends from the Gothic Characters; and is therefore called *Gothic*, by ſome, and *Old Engliſh* by others: but Printers give it the name of *Black Letter*, becauſe its Face, taking in a larger compaſs than Roman or Italic of the ſame Body, the full and ſpreading ſtrokes thereof appear more black upon paper, than common. At preſent Black Letter is ſo far aboliſh'd *here*, that it is ſeldom uſed in any other matter than what belongs to Law, and more particularly to Statute Law. It is therefore poſſible that Black Letter, in time, may become altogether unregarded, as well as its parent, the Gothic, which in the primitive time of Printing was the eſtabliſhed Character, and prevailed againſt the Latin; which had been firſt introduced in Spain, by Alphonſus VI. 1080; when that Prince put an end to writing in Gothic characters throughout his dominions. Neither needs the extinction of Black Letter be much lamented by Printers, to whom it is more chargeable than Roman, or Italic, on account of the extraordinary quantity of ink which it requires; whereby the beſt-colour'd paper receives a yellow hue, and becomes unſightly.

Black Letter, again, is ſometimes uſed with Roman and Italic together, to ſerve for matter which the Author would particularly enforce to

the

the reader; and in that caſe, the mean Text being Roman, proper names are put in Italic. But this way of intermixing three ſorts of Letter, not being countenanced, on account of the great diſparity between their Faces, may be ſaid to be the reaſon that ſeveral Houſes are without Black Letter at all, tho' well provided with other good, and more uſeful, Printing Materials. Laſtly, Black Letter is ſometimes uſed, inſtead of printing in Red, what is deſigned to be made more conſpicuous than common.

CHAP. II.

Of the different BODIES *and* SIZES *of Printing Letter.*

THE ſeveral Bodies to which Printing-letter is caſt in England, are 17 in number, of this order; viz. 1. French Canon. 2. Two-lines Double Pica. 3. Two-lines Great-primer. 4. Two-lines Engliſh. 5. Two-lines Pica. 6. Double Pica. 7. Paragon. 8. Greatprimer. 9. Engliſh. 10. Pica. 11. Small Pica. 12. Long-primer. 13. Burjois. 14. Brevier. 15. Minion. 16. Nonpareil. 17. Pearl. All which Sorts of Letter may be beſt divided into Letter of Regular, and of Irregular, Bodies.

SECT. I.

Of Regular-bodied Letter.

THE claſs of Regular-bodied Letter takes in, viz. Greatprimer, Engliſh, Pica, Long-primer, Brevier, Nonpareil, and Pearl: but to thoſe which go before them, viz. French Canon, Two-lines Double Pica, Two-lines Greatprimer, Two-lines Engliſh, Two-lines Pica, and even Double Pica, we will give the name of Title-Letters; conſidering that the firſt three ſorts are uſed in Titles of Books, and in Jobbs, only, to make emphatical words or lines appear more conſpicuous. And as to the three other ſizes, they are moſtly uſed in Heads, and for Jobbs; tho' they, and even Two-lines Greatprimer, ſometimes ſerve for ſhort Dedications, or Prefaces, to works of a large ſize.

Among the Title-letters, Two-lines Pica being look'd upon as a letter of no general uſe, and very apt to be mixed with Double Pica, but few Printers are fond of it; eſpecially as they find that the difference betwixt Two-lines Pica and Double Pica, as well in Face, as Body, is but inconſiderable; and that of the two, the latter is fitteſt for Poems, Prefaces, and other introductory parts of a Work.

That *Double Pica* is not the right name for *that* Letter, no Printer will diſown, becauſe its depth anſwers to Two-lines Small-pica, and ought for that reaſon more properly be called *Double Small-Pica.*

Pica. Which gives us room to ſuppoſe, that the ſame Letter which now anſwers to two lines of Small-pica, has been alſo caſt to the depth of two lines of Pica; but, being judged too ſmall-faced for that ſize, it has been reduced to two lines of Small-pica. But Mr. Caſlon, lately, has revived Two-lines Pica, in having cut a Letter ſomething larger than his Double Pica, on purpoſe to be caſt to the ſize of Two-lines Pica.

SECT. II.

Of Irregular bodied Letter.

THE ſeveral ſorts of Irregular-bodied Letters are, Paragon, Small-pica, Burjois, and Minion. We call them Irregular, becauſe they are of intermediate ſizes to Letter of Regular Bodies; a ſtandard for which, no doubt, was fixed by former Printers, and Founders.

What has been mentioned about Two-lines Pica, may be equally ſaid of Paragon, and the reſt of Irregular-bodied Letter, viz. That they may be very well ſpared in a Printing-houſe, well provided with Fuſil Materials of Regular Bodies: for none can well plead their neceſſity, but ſuch as are ſure to reap a benefit from being furniſh'd with them. For the reſt, Irregular-bodied Letter is apt to cauſe confuſion in a Printing-houſe; and is therefore the leſs countenanced, by moſt Printers. But becauſe Irregular-bodied Letter of the ſmaller ſizes ſometimes ſerves the ends of proprietors of ſtanding and ſelling Copies,

this

this ſeems one reaſon that it has been attempted; otherwiſe the Sizes of Printing Letter would not perhaps have been carried lower than Brevier—a Letter ſmall enough to injure the ſight, without the help of Nonpareil, and Pearl, tho' both of the claſs of Regular-bodied Letter.

Among the Irregular-bodied ſorts of Letter, none has taken ſo great a run as Small-pica; and very conſiderable Works have been done in that Character; ſuch as Chamber's Dictionary, the Syſtem of Geography, the Univerſal Hiſtory in 8vo, and ſeveral other books of conſequence. It is a Letter, indeed, which was not much taken notice of, before it appeared in Cyclopœdia; but it has raiſed its reputation ever ſince, and is now become the favourite Character to do voluminous Works in; partly, becauſe it is a round and legible Letter; partly becauſe it takes in conſiderably more matter than Pica—the ever-beſt ſize for Printing Letter. In the mean time the purchaſers of Works printed in Small-pica have the advantage; for they have more than an adequate value for their expence, eſpecially if the matter is uſeful and entertaining.

SECT. III.

Of the Difference of Sizes in Letter.

THO' all Founders agree in the point of caſting Letter to certain Bodies, yet, in the article of caſting each Body always to one and the ſame Size, they differ; inſomuch that not only Founders of different places, but of the ſame reſi-

dence,

dence, and even each in particular, vary in the Height and Depth; both which ſeem rather to have increaſed: but whether the Founder [to make his Letter more weighty], or the Printer, [to grace it with more diſtance between the lines] has occaſioned this digreſſion from the former Sizes, we ſhall not ſcrutinize; but only ſuppoſe, that it commenced with the time when Printers here were obliged to furniſh themſelves with good Letter from abroad. But that neither the Dutch Sizes of Letter have been approved of, nor our former are continued, cannot be well aſcribed to accidence.

That the Size for each Body of Letter was fixed, and unalterably obſerved, by our former Letter-Founders, ſeems to be out of doubt; elſe the ingenious Author of Mechanic Exerciſes would not have given us a Table of the Sizes of Letter, in *his* time, without reſervation. In order, therefore, to ſee the difference between the depth of Letter in Mr. Moxon's time, and that which is caſt at preſent, we will inſert this Author's own Table of Sizes, in which he has carried the number of m's, or (which is equally the ſame) lines of matter of each Body of Letter, to the lenght of 12 Inches, or a Foot; which we ſhall alſo obſerve in our Counter-Table, ſimilar to Mr. Moxon's. Accordingly the ſaid Author obſerved, that, in his own time,

Pearl - - - -	contained	184	m's, in a Foot.
Nonpareil - - -		150	
Brevier - - -		112	
Longprimer - -		92	
Pica - - -		75	
Engliſh - - -		66	
Greatprimer - -		50	
Double Pica - -		38	
Two-lines Engliſh		33	
French Canon - -		17½	

Theſe are all the Bodies of Letter that are ſpecified by the above Author: from which it appears, that in his time Printers were not incumbred with ſo many different Founts as they are at preſent; for now we count ſeven ſorts of Letter more than are exhibited in the preceding Table, viz. Minion, Burjois, Small Pica, Paragon, Two-lines Pica, Two-lines Greatprimer, and, Two-lines Double Pica. Accordingly, if theſe ſeven ſorts had *then* exiſted, Mr. Moxon would not have failed to mention them, as he does Small-pica; concerning which he ſays; "We have one Body "more which is ſometimes uſed in England, that "is, a Small-pica: but I account it no diſcretion "in a Maſter Printer to provide it, becauſe it dif-"fers ſo little from the Pica, that unleſs the "workmen be carefuller than they ſometimes are, "it may be mingled with the Pica, and ſo the "beauty of both may be ſpoiled." Hence we may gueſs what little regard was had for that *one* irregular-bodied Letter, Small pica; by not giveing it a place to be mentioned among the reſt, in the Table. How much leſs value, therefore, ſhould

Mr.

Mr. Moxon ſet upon our Minion, Burjois, and Paragon, were he to ſee them! But, that we may draw nearer our promiſe, we will firſt compare the depth of the ſeven additional ſorts of Letter, proportionable to the Sizes in the above Table, and then give the Sizes of all the Bodies of Letter which are now extant.

Minion, then, whereof two lines anſwer to the depth of one Engliſh, would, according to Mr. Moxon, have required 132 m's, or lines, to the length of one Foot.

Burjois, which has Greatprimer for its Two-line letter, would have required 100 m's.

Small-pica,	—	—	76
Paragon,	—	—	46
Two-lines Pica,		—	37½
Two-lines Greatprimer,			25
Two-lines Double Pica,			19

Thus would the Sizes of theſe ſeven ſorts of Letter have run, had they been caſt ſeventy years ago. And now we have reduced them to the ſtandard which they had at that time; here follows our Counter Table, which will ſhew how far our *preſent* Sizes of Letter differ from the *former*.

A TABLE of the preſent Sizes of Letter.

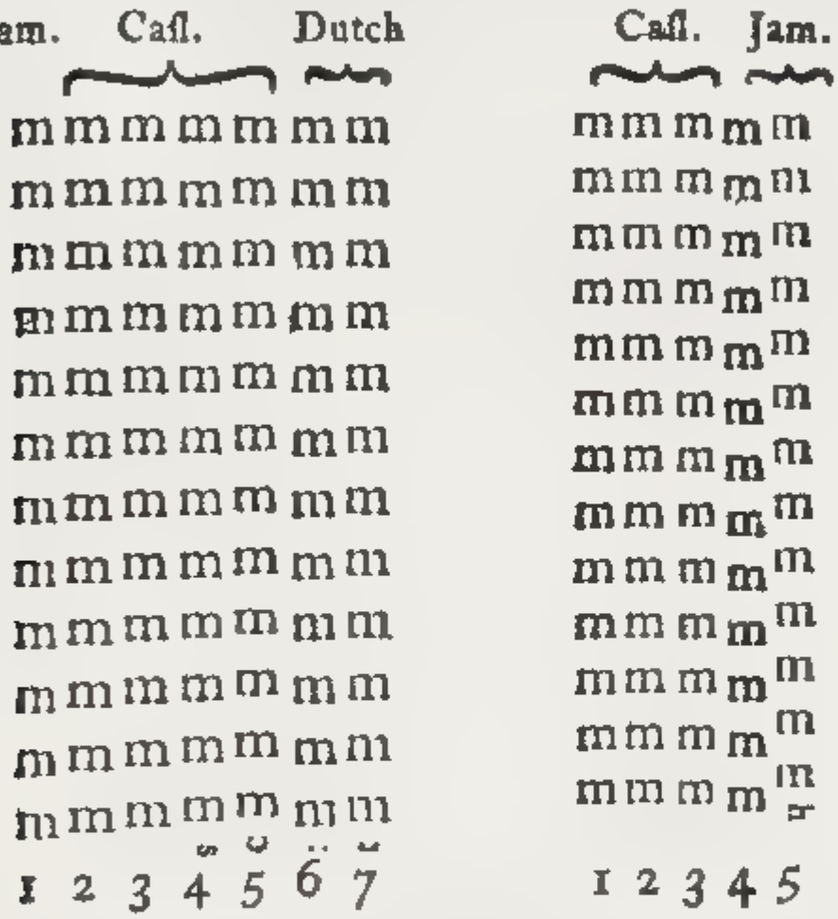
	Constains m', in a Foot,
French Canon —	18 and a Gr. Pr.
Two-lines Double Pica	20 and $\frac{3}{4}$.
Two-lines Greatprimer	25 and an n.
Two-lines Engliſh —	32
Two-lines Pica —	35 $\frac{3}{4}$
Double Pica — —	41 and an n.
Paragon — —	44 and an n.
Greatprimer — —	51 and an r, flat.
Engliſh — —	64
Pica — —	71 and an n.
Small-pica — —	83
Longprimer — —	89
Burjois — —	102 and a ſpace.
Brevier — —	112 and an n.
Minion — —	128
Nonpareil — —	143
Pearl — —	178

This is the ſtate of our Modern Sizes of Letter. The Table is drawn up to ſhew the Size which each Body of Letter, here ſpecified, now has; but let us not conclude from thence, that each Fount of Letter is always caſt to one and the ſame Size in its Body. Were this the caſe, we ſhould not take the liberty to ſay, That whoever was the author of caſting Founts of the ſame Body to different Sizes, has no room to boaſt, that he has improved Printing; but has done ſo much hurt to it, that the ill conſequences thereof would be too many here to enumerate: we therefore leave every judicious Printer, firſt, to examine the merits of the charge;

and

and then, to join in the Verdict; which, we hope, will be given in our favour, after we have proved our aſſertion by the ſubſequent Scheme.

A SCHEME, ſhewing ſome of the different Sizes to which Engliſh and Pica Bodies are caſt.



From this ſketch it may be eaſily gueſſed, that the like variation which appears here in Engliſh and Pica, prevails alſo in Founts of other Bodies. How apparent, then, is the harm and confuſion which the differing in the Size of *Letter of the ſame Body* is able to produce! and that therefore it ought to be made a law, That each of the different Bodies of Letter ſhould *always* be caſt to *the SAME Height*, *Depth*, and *Line*; by Letter-Founders of the ſame place, *at leaſt*. But whether

ſuch a reformation would be chearfully made by Founders, is a queſtion, unleſs they were urg'd to it by a joint agreement of the moſt conſiderable Printers, who always are furniſh'd with more than one Fount of the ſame Body; and who conſequently run the greater hazard of having the beauty of their Letter quite deſtroyed, if Sorts of one Fount ſhould be made uſe of in another which is not of the ſame Size. As ocular therefore as the miſchief is which ariſes from different Sizes to the ſame Body of Letter, ſo demonſtrable is the reciprocal benefit which would reſult to Printer and Founder, from caſting each Body of Letter to one and the ſame Size. The latter, then, would have no occaſion to be at the expence of ſo many different Molds—The more current Founts might always be caſting and dreſſing, becauſe they would ſuit every one who ſhould have occaſion for a Fount of them; and, by keeping a Fount-caſe, contrived for that purpoſe, and always ſupplied with Sorts, Printers might be inſtantly ſerved with what they ſhould want, without borrowing, and being afterwards at the trouble of picking the identical letters out again, on account of being of a different Size with the Fount in which they ſerved upon an emergency. Another advantage would be found, when a Printing-houſe ſhould happen to be ſold, that the Letter of it would Stand with another Fount of the ſame Body, to be uſed either by itſelf, or to be mixed, provided they ſhould agree together, as to wear.

Thus,

Thus, by ſtating the conveniencies which would ariſe from an uniformity in caſting each Body of Letter to the ſame fixt Size; it will be needleſs to particularize the contrary effects; ſince, without much ſpeculation, every one may gueſs, of what detriment it muſt be to a Printing-houſe which has ſeveral Founts of the ſame body; but which all differ in their Sizes—The conſequence muſt be, that the length of Pages (tho' of the ſame number of lines) as well as of Furniture, will vary according to each Size: neither will Rules, Leads, Reglets, *&c.* cut to a number of m's of one Fount, anſwer to a meaſure of the ſame number of m's of another Fount, which is either deeper or ſhallower in Size. Nor is it poſſible to prevent Letter from mixing, which is caſt in the ſame Matrices, and which has hardly any difference in the Nick. Theſe are ſome of the unavoidable conſequences which ariſe from having different Founts of the ſame Body, but not of one and the ſame Size. The reaſons, therefore, which are given in defence of this irregularity, ought rather to be regarded as ſubterfuges, to ſupport an argument which may be quaſhed, without leaving it to the arbitration of a profeſſed Printer.

To have regard that the Face of letter be proportionable to its Body, is the Letter-cutter's province: I am therefore of opinion, that the different ſorts of Irregular-bodied Letter owe their exiſtence to accident; and ſuppoſe, that a Letter may have been cut, the Face whereof happened to prove too large for one of the regular-bodied Sizes, and too ſmall for another; and that

therefore

therefore the Founder uſed the expedient of caſting it to an intermediate Body, which we will ſuppoſe to have been Paragon: and this turning out a handſome Letter, the Founder, no doubt, recommended it, as an improvement, to ſome good Printer, who had the complaiſance to allow the Founder to be the beſt judge in this caſe. And this accident might lead the way to the thruſting Intermediate Letter in between other Regular Bodies—Hence we have, between Pica and Longprimer, *Small-pica*; between Longprimer and Brevier, *Burjois*; and, between Brevier and Nonpareil, *Minion*. Of *Paragon* it may be further obſerved, that it was caſt, to be the intermediate Letter between [real] Double Pica and Greatprimer; till, Small-pica coming in, the real Double Pica (as has been ſaid already) was reduced to a Two-line Letter of Small-pica; and real Double Pica, or Two-lines Pica, ſubſtituted by a new Letter, cut on purpoſe. For the reſt, Paragon is a Letter which is not met with in many Printing-houſes, neither abroad, nor here, where it has been lately introduced, and has now a place among the other Beauties in Mr. Caſlon's Specimen of Letter.

What Irregular-bodied Letter is particularly to be admired for is, that each has been cut *here* purpoſely for their reſpective Bodies; whereas in France their *La Philoſophie*, or Small-pica, is caſt in the identical Matrices of *Cicero*, or Pica; their *Gaillarde*, or Burjois, in thoſe of Longprimer; and their *Mignone*, or Minion, in the ſame of Brevier—So that the cutting of Punches for three ſorts of Regular-bodied Letter, ſerves *there* for as

many of Irregular Body. A ſaving way, ſimilar to this, was attempted by Mr. Jalleſon *, who from three ſets of Punches propoſed to caſt ſix different Bodies of Letter, viz. Brevier and Long-primer, from one ſet—Pica and Engliſh, from another—Greatprimer and Double Pica, from a third ſet of Punches. Accordingly, he charged his Brevier, Pica, and Greatprimer, with as full a Face as their reſpective Bodies would admit of; and, in order to make ſome alterations in the advancing Founts, he deſigned to cut the Aſcending and Deſcending letters to ſuch a length as ſhould ſhew the extent of their different Bodies. But tho' he had caſt Founts of the three minor ſorts of Letter, he did not bring the reſt here to perfection.

* He was a Letter-founder, from Germany, and lived here in the Old Bailey; where he printed the greateſt Part of an Hebrew Bible, with Letter of his own caſting; but was, by adverſe Fortune, obliged to finiſh the ſaid Work in Holland.

CHAP. III.

Of a Fount of Letter, conſider'd in the ſame order as with Letter-founders.

A Fount of Roman Letter, of what Body or Weight ſoever, is conſtituted of SORTS, which are always theſe, viz.

1. Lower-caſe Letters, viz. a b c d e f g h i j k l m n o p q r ſ s t u v w x y z &.

2. Ca-

2. Capitals, viz. A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Œ.
3. Double Letters, viz. fi fl ff ffi ffl ſi ſl ſſ ſſi ſb ſk ſh ſt ct æ œ.
4. Figures, viz. 1 2 3 4 5 6 7 8 9 0.
5. Points, viz. , ; : . - ? ! ' [ ] ( ) * † ‡ § ¶ ‖.
6. Four ſorts of Spaces.
7. *m* and *n* Quadrats.
8. Three ſorts of Large Quadrats.

Theſe are the ordinary Sorts which are caſt to a Fount of Letter; and which by Founders are divided into Long Letters, Short Letters, Aſcending Letters, Deſcending Letters, and, Kerned Letters.

SECT. I.

Of LONG *Letters.*

LONG Letters are thoſe which take up the whole Depth of their Bodies, and are both Aſcending, and Deſcending: ſuch are, in the Roman, the Q and J; but the Italic has, beſides theſe two Capitals, *ſ* and *f* for Long Lower-caſe letters.

SECT. II.

Of SHORT *Letters.*

SHORT Letters are all ſuch as have their Face, generally, caſt on the middle of their ſquare Metal, by Founders called *Shank*. They

are

are the following, viz. a c e m n o r s u v w x z; which all will admit of being Bearded, as well below their Face, as at their Sholders, both in the Roman and Italic.

SECT. III.

Of ASCENDING *Letters.*

ASCending Letters are, all the large Capitals, whether Roman, or Italic; but among the Lower-caſe Sorts, b d f h k l ſ of the Roman, are Aſcending letters; which they are likewiſe in the Italic, except *f* and *ſ*, which *there* belong to the Long letters.

SECT. IV.

Of DESCENDING *Letters.*

DEſcending Letters are, viz. g p q y j, both in Roman and Italic. Aſcending letters, when they happen to ſtand under Deſcending letters; or (which is the ſame) Deſcending letters happen to ſtand over Aſcending letters, ſometimes are apt to be damaged, by their bearing upon each other; which Compoſitors ſometimes prevent, by ſhifting the Spaces accordingly.

SECT. V.

Of KERNED *Letters.*

KErned Letters are ſuch as have part of their Face hang over, either on one, or both ſides of their ſquare Metal, or Shank. In the Roman,

f ſ j are the only kerned letters; but in the Italic, *d g j l y* are kerned on one ſide; and *f* and *ſ*, on both ſides of their face.

Kerned letters being attended with more trouble than other Sorts, Founders are ſometimes ſparing in caſting them; whereas they rather require a larger number than their Caſting-Bill ſpecifies; conſidering the chance which Kerned letters ſtand, to have their Beaks broke, eſpecially the Roman f, when it ſtands at the end of a line, where it is expoſed to other accidents, beſides thoſe from the lie-bruſh: but in ſtill more danger are Kerned letters of the Italic; eſpecially *d f l*, when they ſtand, with their Beaks unguarded, at the end of lines; and at the beginning of lines, *f g j ſ y* run as great a hazard; tho' of theſe, *f* and *ſ* in particular are moſt liable to ſuffer.

Moſt Italic Capitals are kerned on one ſide of their Face; but none ought to be more look'd after than *A T V W*, that the angle of the *A* may not fall upon an Aſcending letter that ſhould ſtand next to it: likewiſe, that *T* and *W* may admit of an *b*, and *V* of an *i*, after it.

The kerning of letters, it muſt be owned, may ſerve many good purpoſes; of which the following are not altogether undeſerving of being mentioned, viz.

1. In Mathematical and Algebraical Works, where Letters, Figures, *&c.* are expreſſed according to the ſignification which they have either over, or under them; and which might be put more ſafely over or under kerned characters, than

be

be juſtified to them; whereby the compoſing of Algebra would be render'd more eaſy, and the Work itſelf receive a more ſolid look.

2. In Etymological Dictionaries, the Vowels as well of large as of ſmall Capitals, might be kerned, to make room for the Accent which governs the Pronunciation of a word; whereby the ſeparation which the Acute makes between letter and letter, would be prevented; and the odd look removed, which large Capitals make with common accented letters amongſt them.

3. In large characters, ſuch as Double Pica, and upwards, the five Vowels might likewiſe be kerned; and a few Acutes, Graves, and Circumflexes [of an inverted v] caſt to the Body of ſuch Vowels; which would anſwer the whole claſs of Accented letters, and leave room for twelve boxes, to contain more circulating Sorts.

4. In Hebrew, one Alphabet kerned on one ſide; and another, kerned on both ſides; with Vowels, caſt in the nature of Greek Accents, would make room for the proper Vowels to be put under Conſonants, more readily than by juſtifying them, in ſeparate lines, to their places. But kerned letters will not afford proper room for Vowels, and Accents too; and therefore the ſaid Accents are juſtified over and under the reſpective places where their quality is expreſſed.

That ſome former Founders have been more liberal than others, in kerning of letters, appears from their care which they have ſhewn in pre-

venting the Italic capital *A* from cauſing a gap, where it is preceded by a Capital letter which is not kerned; but more particularly when it ſtands after a *P*; from which the *A* ſeparates itſelf more perceptible than from any other letter. To forward them therefore in their approaohing each other, the *P* is kerned, that its propenſity may cover the back of the protruding angle of *A*. An inſtance of this circumſpection in the Founder, I have but lately diſcovered in the Two-line Double Pica Italic, which, as well as the Roman, was caſt at Oxford.

Theſe are the five Claſſes into which Letter-founders divide the Sorts of a Fount, without including Small Capitals and Accented Letters; becauſe they are not always caſt with the Fount, but only when the Printer gives orders for them on purpoſe. And here, indeed, we might conclude our obſervations upon the ſaid five Diviſions, were we not apprehenſive, that we ſhould be interrupted in our more Typographical review. We therefore add two Sections more; in one, to ſpeak of Double Letters; and in the other, to exhibit a Table, ſhewing the number which is caſt of each Sort comprehended in a common Fount of Roman Letter.

SECT. VI.

Of DOUBLE *Letters.*

DOuble Letters are, æ œ ﬅ ﬆ w; which, tho' they are the only Ligatures that have been thought fit to be preſerved; and tho' the laſt

laſt of them has been long ſince received into our Alphabet; yet are they not always ſuffered to be uſed in a piece, becauſe ſome peculiar Authors, either from an inſatiable thirſt after Antiquity, or elſe, to ſhew themſelves ſuperlatively curious, chuſe to have them ſet in ſeparate letters; whereby the Printer is put to the expence of having ſuch Sorts caſt in ſingle letters as are contained in the above Ligatures, and as may never afterwards be of any more uſe.

To the ſame whim of ſetting aſide the few Ligatures, the Contraction & is likewiſe obliged to yield; and to ſuffer its comely figure to be ſupplied by the ſingle letters e and t. The other Double letters are contrived,

1. For a Kerned letter to ſtand with a kerned letter; as ff and ſſ.
2. For Kerned letters to ſtand with Aſcending letters, as fl ffl ſb ſh ſk ſl.
3. For Kerned letters to ſtand with the Dotted letter i, as fi ffi ſi ſſi.

The Dutch make a regular Sort of ſſl, and caſt it up to a large number, tho' the Engliſh Idiom does not require it at all. But why the Dutch thruſt this uſeleſs Sort in, may perhaps be, to obſerve Uniformity, to have a double ſl as well as a double fl; for it can hardly proceed from any other reaſon; tho' upon taking notice of the abundance of thick Sorts which are left, after a Fount has been ſet up as far as it can, one might ſuppoſe that their ſuperfluity is from a different motive—Well, therefore, the Dutch did not think of ſb and ſk, before we had

had them from Mr. Caſlon, elſe they would have loaden us with theſe two [immaterial] Sorts, to make the more of their Metal.

As to other Double letters, ſuch as *fr ra ta*, and ſeveral beſides, with which Italics uſed to abound, they were formerly caſt in a piece, on account of that ſeparation which appears between letter and letter of the above Ligatures; which are now juſtly thought undeſerving of a place in our Caſes; as they would be but buried, and no more remembred than the Ligatures *as is us*; which tho' they are ſtill caſt in one of our Double Pica's, ought, for the ſaid reaſon, to be omitted, and regarded as uſeleſs; or elſe, on their arrival, be flung into the Metal-baſket, without giving them a place which may be taken up with more uſeful ſorts: for, that the three laſt-mentioned Ligatures are caſt in waſte, may be concluded, from there being no allowance made for them in caſting a leſs number of ſuch ſingle letters as are contained in double ones; beſides, *i u s* being Latin Sorts, they are generally caſt to ſuch a quantity as need no helping-out from Ligatures.

SECT. VII.

Of the Number of each Sort that is caſt to a Bill of Pica Roman.

THIS Head might be carried to a very conſiderable length, were we to enter upon the Genius of Languages; or even upon thoſe which make a figure in Europe. But as this would be an undertaking too difficult to one who is not a Linguiſt,

Linguiſt, nor pertinent to our purſuit; we will content ourſelves with taking notice of our own Idiom, as far as it relates to the Sorts which it requires; which will afford us an opportunity to touch upon ſuch neighbouring languages as are often ſeen to proceed from the Preſſes in England. We confeſs, indeed, this to be a ſubject which cannot be treated of with certainty; yet as others before us have endeavoured to make a computation of what number each Sort is to conſiſt in a Bill of Pica Roman, we hope to give no offence if we offer to try, whether the Calculation before us will not admit of ſome alterations, by inlarging the number of ſome Sorts, and by leſſening the quantity of others; eſpecially as we would endeavour to adapt our Counter-Bill to the Engliſh language particularly; thereby to try, whether a Fount of Letter would turn out more perfect than it ſometimes does: which, if it it ſhould prove to our wiſhes, would give the greater ſatisfaction; as it would anſwer ſeveral good purpoſes; and eſpecially that of having leſs occaſion for imperfections, which often prove very hurtful to a new Fount of Letter: for they are ſeldom of an identity with the prior Sorts, but differ from them, ſometimes in thickneſs; and ſometimes in height to paper, or depth of Body; and ſometimes they differ even in the Face, when Imperfections are caſt in Molds for the ſame Body, but not of the ſame Face: ſo that, were it not for the eagerneſs of the Compoſitor, who winks at ſuch defects, rather than be hindered in the purſuit of his buſineſs, many a Sort, caſt for perfecting, would be returned. In

the

the mean time, *Good* Preſs-work will expoſe the Faults, and ſhew where letters are caſt either too high, or too low, to paper; and where too thick, or too thin: for if they are too thick, they will bear off, and look as tho' they had hair-ſpaces at their ſides; and if too thin, they will ſeem to be jammed in ſo as to be hinder'd from appearing. This, perhaps, may not have happen'd, or rather, not been obſerved, in Mr. PALMER's time, elſe he would not have ſhewn himſelf ſo very poſitive in what he aſſerts in his Hiſtory of Printing, p. 51.; ſince it is poſſible, that the ſame word may meaſure longer in one place, and ſhorter in another; for the word will meaſure longer, if it has letters of Imperfections in it that are caſt thicker than the Sorts which were caſt with the Fount: and in like manner is it poſſible that the ſame word may meaſure ſhorter than the other, if it has letters in it that are caſt thinner than the prior Sorts, tho' as well theſe as the Imperfections are caſt in the ſame Mold. And as to maintaining, that the length of one Page cannot exceed the length of another Page, of the ſame number of lines, and of the ſame Body, our Scheme of Sizes in Engliſh and Pica Bodies, will demonſtrate the poſſibility of it: for it is not uncommon in large Printing-houſes to employ more than one Fount of letter in the ſame Work, which, tho' they are of the ſame Face, and goodneſs, may not be of the ſame Size; whence it may happen, that the laſt page of one ſheet may meaſure either ſhorter or longer than the firſt page of another ſheet, according to the contrary depths of their different

Founts. But, that we may not be thought too buſy in our reſearches, we will, without going further, uſe the ſame expedient as we did before, and prove our aſſertion, by demonſtrating the poſſibility of Letter driving out in one place, and getting in in another, by the annexed Scheme.

A SCHEME, ſhewing how Letter may drive out, or get in, as to thickneſs.

aaaaaaaaaaa eeeeeeeeeeee iiiiiiiiiiiiii
aaaaaaaaaaaa eeeeeeeeeeeet iiiiiiiiiiiiiii

ooooooooor uuuuuuuuu mmmmmw
oooooooooo uuuuuuuuut mmmmmm

conſtantinopolitanorum
conſtantinopolitanoruma }
conſtantinopolitanorumr }

This may ſuffice, to ſhew the poſſibility of a word meaſuring longer in one place, and ſhorter in another. The ſpecimen is gathered from two Founts, caſt in the ſame Matrices, and juſtified to ſtand together, but are not worn alike. The lower line of each two is of the prior Fount; which tho' it is more ſoiled than the newer Letter, gets in, notwithſtanding. The two lines braced, are of the ſame Fount, and compoſed out of the ſame Caſes, without picking or chuſing the Sorts: yet as it appears that there is a ſmall difference in the thickneſs of the ſame Sorts in *one* word, a greater might be diſcovered in a long line. But we proceed to the Bill, which has for its Head, viz.

A BILL of Pica Roman, and Half a Bill of Italic, weigh 800 *lb.*

LOWER-CASE

		To be caſt		
		More.	Leſs.	In all.
a	7000	500	——	7500
b	1600	——	400	1200
c	2400	——	900	1500
d	4000	800	——	4800
e	12000	1000	——	13000
f	2000	500	——	2500
g	1600	——	300	1300
h	6000	500	——	6500
i	6000	——	2000	4000
j	600	——	300	300
k	1000	——	100	900
l	3000	——	——	3000
m	3000	——	1000	2000
n	6000	500	——	6500
o	6000	1000	——	7000
p	1600	——	600	1000
q	600	——	300	300
r	5000	1000	——	6000
s	3000	——	500	2500
ſ	2400	——	——	2400
t	7000	500	——	7500
u	3000	——	1000	2000
v	1000	——	——	1000
w	1600	400	——	2000
x	400	——	——	400
y	1600	400	——	2000
z	400	——	200	200
&	400	——	200	200
	90200			89500

CAPI-

CAPITALS.

		To be caſt		
		More.	Leſs.	In all.
A	800	50	—	850
B	500	—	50	450
C	600	200	—	800
D	500	—	50	450
E	800	—	100	700
F	500	—	50	450
G	600	—	—	600
H	600	—	50	550
I	800	200	—	1000
J	500	—	—	500
K	500	—	50	450
L	500	100	—	600
M	500	200	—	700
N	600	—	100	500
O	600	—	100	500
P	600	200	—	800
Q	300	—	—	300
R	600	—	—	600
S	600	200	—	800
T	800	200	—	1000
U	500	—	100	400
V	500	—	—	500
W	500	100	—	600
X	200	100	—	300
Y	500	—	200	300
Z	200	—	100	100
Æ	100	—	—	100
Œ	50	—	—	50
	14350			14950

Double Letters.

		To be caſt		
		More.	Leſs.	In all
ſt	800	—	—	800
ſh	600	—	—	600
ſi	500	—	—	500
fi	500	—	100	400
ff	500	—	200	300
ſſ	200	—	50	150
fl	200	—	50	150
ſl	200	—	50	150
ffl	200	—	100	100
ffi	200	—	—	200
ffi	200	—	—	200
ſb	200	—	50	150
ſk	200	—	100	100
ct	300	—	—	300
æ	300	—	150	150
œ	200	—	100	100
	5300			4350

Figures.

1	1200	300	—	1500
2	1200	100	—	1300
3	1200	100	—	1300
4	1000	100	—	1100
5	1000	100	—	1100
6	1000	200	—	1200
7	1000	100	—	1100
8	1000	—	—	1000
9	1000	—	—	1000
●	1200	400	—	1600
	10800			12200

Points.

POINTS.

		To be caſt, More.	Leſs.	In all.
,	4000	1000	——	5000
.	2000	——	——	2000
-	1000	——	——	1000
:	1000	——	400	600
;	1000	——	——	1000
'	1000	——	200	800
?	500	——	100	400
!	300	——	100	200
†	200	——	100	100
‡	60	——	——	60
*	200	——	——	200
[	200	——	——	200
(	300	——	——	300
‖	300	——	200	100
§	200	——	100	100
¶	200	——	150	50
	12460			12110

SPACES.

Thick	15000	——	3000	12000
Middle	10000	——	——	10000
Thin	5000	3000	——	8000
Hair	2000	——	——	2000
	32000			32000

QUADRATS.

m 2000 n 5000

4 m's 40 *lb.* 3 m's 30 *lb.* 2 m's 10 *lb.*

Thus

Thus have we introduced the Bill *, or Calculation of the Quantities of the reſpective Sorts in 500 *lb.* of Pica Roman; which has the name of a *Fount* of Letter, as well as a quantity of 2000 *lb.* or more; but which are diſtinguiſhed by calling the firſt, a *Small Fount*, and the other, a *Large Fount*. Our inſerting the above Bill has nothing elſe in view than to ſubmit to Printers as well as Letter Founders, whether the ſaid Bill will not admit of ſome alterations in the ſpecified quantities of ſeveral ſorts; ſo as to make a Fount of Letter turn out more perfect, for *Engliſh Matter* in particular. In order to this we have attempted to make an eſſay of inlarging the above given quantities of ſome Sorts; and leſſening the number of others; yet ſo, that our total ſum of Capitals, Small-letters, Double-letters, Figures, and Points, together, correſponds with that of the firſt Calculator's; as appears by the ſubjoined Scheme; viz.

Lower-caſe	90,200	——	89,590
Capitals	14,350	——	14,950
Double-letters	5300	——	4350
Figures	10,800	——	12,200
Points	12,460	——	12,110
	1,33,110		1,33,110

* Letter Founders call 3000 Lower caſe m's a *Bill*, and proportion all the other Sorts by them; ſo that a whole Bill of Pica makes 500 *lb.*—1500 m's, or Half a Bill, 250 *lb.*—750 m's, or a Quarter of a Bill, 125 *lb.*

If we look into the primitive ſtate of Printing, we find that the Profeſſors of the Art were obliged to have large Founts of Letter, on account of printing their Works in Quires of three, four, and even five ſheets; whereas now, a Fount of half that force will ſerve to do buſineſs more expeditiouſly, by printing in ſingle ſheets; ſo that very large Founts are not of equal advantage to every Printer; but only ſuch as are ſure to do large and voluminous Works; conſidering that the larger the Fount is, the greater are the Imperfections: which, were they always to be caſt for, would make a Fount enormouſly large, yet not perfect at laſt. Neither is it of ſervice to Letter, if one part is kept long out of uſe, while another parcel is work'd briſkly round. Sometimes a very large Fount has the effect to make negligent Correctors, when they know how far a Fount goes, and therefore give themſelves no concern about returning Proofs, till they find that the whole Fount is ſet up, and that the Workman can go no farther. In ſuch caſe the intention of having large Founts is fruſtrated, and the Compoſitor as well as Preſsman are prejudiced in their endeavours; whereas a tolerable large Fount of Letter, and a *Regular* diſpatch of Proofs, is beneficial to Maſter and Men. Yet ordinary Founts will not always ſuit Printers that are known to be capable of giving Work a quicker diſpatch than uſual, on account of their being provided with extraordinary Founts of Letter, and employing a number of hands; which, tho' it is attended with very great charges to the Printer at firſt, makes nevertheleſs

vertheleſs amends for them, provided thoſe heavy Bodies of Letter are always kept in motion. In the mean time every Printer ought to conſult with himſelf about the ſcope and nature of the buſineſs which he ſets out for, and have his Letter caſt accordingly: for it can hardly be ſuppoſed that he who ſhall have particular occaſion for large letter only, ſhould lay his money out upon ſuch Founts as are required for Book-work; which ought to be large and complete, if the Owner of them propoſes to ſignalize himſelf for being furniſh'd with ample materials for expediting work of every kind. A Fount of Engliſh, which ſat up about twelve ſheets in *4to* of the Surgeons Caſe, in Paris, was much admired *there* for its largeneſs: but, how much would their admiration be heightened, were they to ſee *here* ſeveral Founts larger than that; and one in particular, which ſat up above thirty ſheets in Folio, of 77 lines long, and 45 m's wide, before Imperfections were caſt to it, which muſt be very conſiderable, in courſe, and have enlarged the Fount to ſeveral ſheets more.

CHAP. IV.

Of a COMPLETE *Fount of Letter, conſider'd as with Printers.*

IN the foregoing Chapter we have ſhewn the order into which Founders divide a Common Fount of Letter, caſt to be uſed for ordinary and plain ENGLISH matter, ſelf-ſufficient to explain

plain

plain itſelf, without the aid of Small Capitals, or even Italic: neither is a common Fount furniſh'd with Accented Letters, for Latin, French, or other Works in foreign languages. It is therefore in vain to load a Fount with ſuch Sorts as are uſed in other languages in greater numbers than in the Engliſh. Thus, for example, c i m p q u, being Latin Sorts, might be more ſparingly caſt, till the Fount ſhould be employed in ſome Latin Work: the like might be done to l s v, which are French Sorts; beſides p q u, theſe being great Sorts in Latin as well as in French. In the mean time, and while the Latin and French Sorts are leſſened, the number of the principal Engliſh Sorts, ſuch as a d e n o r t, might be enlarged, and the Fount thereby made more uſeful; which we have attempted to ſhew, in part, in the preceding Bill. But in this Chapter we ſhall conſider a Fount of Letter more typographically, with reſpect to its Contents, and Appurtenances; and therefore our enſuing obſervations are upon a *Complete* Fount of Letter; which we will ſuppoſe to be of a Pica Body.

A Complete Fount of Letter, then, is compoſed of the following particulars, viz.

1. Large Capitals.
2. Small Capitals.
3. Small Letters, and Ligatures.
4. Accented Letters.
5. Figures.
6. Points.
7. References.
8. Spaces; and, 9. Quadrats.

All theſe different parts of a Complete Fount of Letter, Printers divide into two Claſſes, viz.

I. Upper Caſe
II. Lower Caſe } Sorts.

The Upper Caſe Sorts are,

Large apitals—Small Capitals—Accented Letters—Figures—References.

The Lower Caſe Sorts conſiſt of

Common, or Small letters—Points—Spaces, and Quadrats.

I. *Of* Upper Case *Sorts.*

SECT. I.

Of Large *Capitals.*

LARGE Capitals, of what Body ſoever, if they are diſcovered to have their fat and lean ſtrokes drove into one another in a due proportion, make a fine appearance in Inſcriptions, Titles, or other matter, where their beauty is not invaded by Italic, but where they preſent themſelves in their erect poſition, by themſelves. But their bold and diſtinguiſhing aſpect is greatly obſtructed by proper names of perſons and places being put in Italic; ſo that they would hardly have a chance to ſhew themſelves, were it not for their being put at the front of nouns ſubſtantives, to diſtinguiſh them from Verbs, Adverbs, or other parts of Grammar. But that their noble figure was not deſigned for that pedantic purpoſe, may

be

be conceived from their being variouſly uſed, according to the choice of authors; for tho' ſome give themſelves no concern about capitaling, but leave that to the Printer's diſcretion; yet there are others who ſhew themſelves more acquainted with Printing; and, in order to avoid intermixtures of Letter, of their own accord diſtinguiſh no Subſtantives by Capitals, but prefix them to names of perſons and places, alſo to titles of honour and eminence; whereby ſuch words, being graced with Capitals, ſhew themſelves more neatly than they would have done in Italic. Still other Authors chuſe not only the foregoing method, but alſo denote their emphatical expreſſions, by beginning them with Capitals, whether they be of the ſubſtantive kind, or otherwiſe. In ſuch caſe it would be kind in Gentlemen, to put ſome mark to the emphatical words in their copy, and either underſcore the firſt letter of ſuch a word, or make ſome other token, which may inform the Compoſitor of an Author's intention; ſince otherwiſe it will be difficult for the former, in the purſuit of his buſineſs, to lay a ſtreſs upon the ſame word with the Author, eſpecially if the copy is written in the common way, viz. with Capitals to ſubſtantives, or elſe without any method at all. The loſs of time, and conſequently of gain, which the Compoſitor ſuſtains by not having the emphaſis of words pointed out to him, till in the Proof-ſheet, is often very conſiderable; and takes away a good Workman's credit beſides, who has taken care to ſpace his matter well; but which ſeldom gets any advantage by alterations; eſpe-

cially in work of ſmall ſize, and large characters, where ſome Capitals make a great alteration, and ſometimes occaſion the over-running of ſeveral lines, before their driving out can be recovered.

Words, or Matter, which is to be ſet in Capitals, ſhould be written in Capitals, in the Copy, or elſe treble underſcored, in contradiſtinction of Small-capitals, which are double underſcored; and of Italic, which is intimated by underſcoring once what is to be in that character.

Matter in Capital letters has, generally, Spaces put between, which graces them much; but waſtes a Compoſitor's time, eſpecially where proper Spaces are ſhort: which is the reaſon that the Spacing of Capitals is ſometimes diſpenſed with, in work particularly which admits of no delay. And tho' this paſſes with Roman Capitals, in Dictionaries, and upon other occaſions where they are uſed in great abundance; yet are Italic Capitals not of the ſame good-natured diſpoſition, but *will* be humoured by Spaces, or elſe they make but an aukward and unſightly appearance.

SECT. II.

Of SMALL *Capitals.*

SMALL Capitals are caſt, with us, to Roman Founts only; but beyond ſea Italics have their own Small Capitals: for it would be thought a fault there, by moſt, to intercept the agreeable ſloping of Italic by Roman Small Capitals; and therefore they rather uſe large Capitals, in caſe ſmall ones are wanting in Italics.

Small

Small Capitals are moſtly uſed to denote, that a more particular ſtreſs and emphaſis is intended by the Author, on ſuch words and expreſſions as are diſtinguiſhed by them—And where they are uſed in Heads, among Italic, they commonly are made uſe of for ſuch words as give an item of what the ſubjoined matter is to treat.

Some are ſo fond of Small Capitals, that they chuſe to have whole verſes and ſentences ſet in them; but which, as well as matter in large Capitals, is perplexing the reader, eſpecially in books deſigned for the comprehenſion of the meaneſt capacities.

In open matter, with leads and white-lines between, the firſt word of a new paragraph, tho' a polyſyllable, is commonly put in Small Capitals; and even if it happens to be a proper name, which ſome, upon ſuch occaſion, put in Italic Capitals, but thereby break thro' the rule of uniformity, To ſet every firſt word after a Break in Small Capitals. But this rule may be very well laid aſide in matter which is too ſententious, and which would take up more Small Capitals than an ordinary quantity of them in a Fount could ſupply.

In Titles, and upon other occaſions, Small Capitals are ſometimes made uſe of for a principal line, where it will not admit of large Capitals. But here we do not ſtrictly mean Small Capitals which are caſt to their reſpective Founts; but rather ſuch as are made artificially, by putting an initial letter of a larger ſize before the letters which are to look as if they were Small Capitals. Thus

in

in Two-lines Engliſh, Greatprimer Capitals may ſupply the want of Small Capitals. And thus may Double Pica, or any other Capitals, be contrived to reſemble Small Capitals, by inlarging the initial letter, in proportion to the [ſeeming] Small Capitals: but great care muſt be taken to juſtify the initial letter, and the Small Capitals, ſo as to ſtand exactly in line with each other; which may be done with the more certainty, if what will juſtify one and the other is firſt tried by letters whoſe Stems run into a ſtrait line at bottom, as they do in H I M; whereas B C D, and others, turn either off, or have a Stem on the left ſide only, and are therefore not ſo fit to juſtify by, to a nicety. And this *making* of Small Capitals may be done in Italic as well as in Roman.

Small Capitals are generally Spaced, as well as Large Capitals, which both take up a Compoſitor's time; tho', with reſpect to Small Capitals, the trouble of ſpacing *them* might be prevented, were they caſt ſo thick as to bear off each other, according to their Bodies, and according to their turn and ſhape. But here, again, it is to be feared, that if they ſhould be caſt too thick, their beauty would be ſpoiled, inſtead of adding to it; conſidering that the diſtances which are given to Small Capitals by Founders, cannot at all be retrenched, whereas they may be inlarged by the Compoſitor, upon occaſion.

The Small Capitals c o s v w x z, ſeem in ſome Founts to be the ſame with the Lower-caſe letters, and differ from them only by being caſt ſomewhat thicker: but tho' in other Founts the

above Sorts are cut on purpoſe for Small Capitals, yet they reſemble the common letters ſo much, that they are uſed as ſuch, when they are wanted in the Lower-caſe; whereby the ſaid Small Capital Sorts are ingulphed, and common letters advanced to ſerve in their room. To ſave therefore the ſaid Small Capital Sorts from deſcending to ſupply the wants of a Lower-caſe, the caſting Small Capitals, throughout, with proportionable diſtances between letter and letter, would be *one* expedient: but if this ſhould not impede the dragging of Upper-caſe Sorts into the Lower-caſe, we offer another, which is, To caſt the ſaid ſeven Sorts with a different Nick to them; whereby theſe wandring Sorts might be ſent to their proper home again, by a careful Compoſitor. But, that I may not be cenſured for this hint, I aver to have ſeen, at Danzig, a Fount of Letter, whoſe Upper-caſe Sorts had their Nick *all* higher than the Lower-caſe letters; which, tho' it anſwers no ends at all, may nevertheleſs ſerve to ſupport what we have intimated, and what will prove of more conſequence.

Where Small Capitals are plenty, they may be uſed inſtead of large Capitals of their likeneſs: thus, Double Pica Small Capitals having the Face of Engliſh Capitals, may ſerve for ſuch, in lines by themſelves, as CHAP. SECT.: but, note, that neither the firſt letter, nor the numerals, muſt be other than Small Capitals.

SECT.

SECT. III.

Of ACCENTED *Letters.*

THE letters which are properly called *Accented Letters*, with Printers, are the five Vowels, marked either with an

Acute,	—	á é í ó ú
Grave,	——	à è ì ò ù
Circumflex,	—	â ê î ô û

To theſe are added the Vowels with two dots, or

Diæreſis,	ä ë ï ö ü

As alſo the five Vowels with the marks of Short and Long over them, viz.

Longs,	ā ē ı ō ū
Shorts,	ă ĕ ĭ ŏ ŭ

And thoſe who call *Accented* Letters all that are of a particular ſignification, on account of being diſtinguiſh'd by marks, reckon the French ç, the Spaniſh ñ, and the Welſh ŵ and ŷ, in the claſs of Accented Letters, tho' not Vowels.

I. *Of the Vowels marked with an* ACUTE.

THE five Vowels, marked with Acutes over them, 'tis not improbable, were firſt contrived to aſſiſt the ignorant Monks in reading the Church Service, that by this means they might arrive to a proper and ſettled pronunciation, in the diſcharge of their ſacerdotal functions; and by thus accenting the vowels afterwards in printed books, make others conform to them in giving words their proper ſound: which, tho' it ſeems

to

to be an inſtitution of a long time ago, is nevertheleſs ſtill obſerved, in France in particular, where the vowels in the Latin columns of their Common Prayer books are accented, for no other reaſon than to ſupport an uniformity in pronouncing *Latin*. This, indeed, is what our Etymological Writers are purſuing to do to the *Engliſh*, in their Dictionaries, by placing an Accent over, or next to, the vowel which governs the ſound and pronunciation of a word: but becauſe Authors differ in this point, it will be difficult to accompliſh their deſign, unleſs they themſelves firſt agree to uniformity in accenting, and afterwards find out an expedient to eſtabliſh their joint concluſion: which the French have done moſt effectually, by accenting the Latin matter in their Maſs-books, as the moſt proper vehicle to make the pronunciation of the Roman Church language more univerſal—An inſtance not unworthy of imitation, were the like attempted in other nations, particularly in one which differs widely, in point of pronunciation, from its neighbours; and where a Common Prayer, accented by a reſpectable Society, or eminent men, would give a ſanction to a conformity in accenting, and conſequently in pronouncing: which would be of advantage to foreigners, and mortify critics and pedants, who ſtudy to make every thing diſſertatious.

Among the Acuted vowels, the é is the moſt conſiderable, with the French; by whom it is uſed and abuſed according to the fancy of the writer; tho' it is confined to rules as well as other letters;

ters; and whereof the following are more general. Accordingly the e is accented,

1. Where it ſounds open and clear, at the end of words, as in *bonté*, *ſanté*, *pieté*.
2. Where it ſounds ſharp, and the voice is to be raiſed, as in *prédeceſſeur*, *prédeſtiné*.
3. In Adjectives of the feminine gender, which end in two ee's, as *une maiſon bien reglée*.
4. In Preterits of the firſt Conjugation, as *j'ai penſé*, *j'ai aimé*, *j'ai deſiré*.
5. Where it takes off the ſound of the ſ after it, as in *échevin*, *écaille*, *écarter*, *témoigner*, inſtead of writing, *eſchevin*, *eſcaille*, *eſcarter*, *teſmoigner*; which is become obſolete.

Thus we find, that beſides the e, acuted letters are of no uſe in French Orthography; and none of them, in the Engliſh; ſave that the acuted í ó ú may, upon occaſion, ſerve in Etymological Dictionaries among Small Capitals, and ſave kerning them; which, however, cannot be done to A and E, which *muſt* be kerned, or elſe be cut and caſt, with an accent over them, on purpoſe, unleſs you think it paſſable to put the accent at the ſide of a vowel; in which caſe the former ought to be very thin, eſpecially if Small Capitals are caſt to bear off each other.

II. *Of the Vowels marked with a* GRAVE.

THE *a* marked with a Grave, is uſed in ſeveral other languages, beſides the Latin and French, tho' we chuſe to confine ourſelves, in this Chapter,

Chapter, to theſe two, as being the principal bye-languages which prove beneficial to our Engliſh Preſſes. Accordingly, the *a* with a Grave is uſed,

I. In Latin,

1. When it ſtands for a word, by itſelf, as *à patre, à matre.*
2. In Adverbs, to diſtinguiſh them from Adjectives, or Prepoſitions of the ſame termination, as *infrà, ſuprà*, Adverbs—*infra, ſupra*, Prepoſitions.

è has a Grave, when it ſtands for a word, by itſelf, as *redit è ſchola.*

è ò ù have a Grave, to diſtinguiſh Adverbs and Conjunctions from Adjectives and Prepoſitions of the ſame termination, as *doctè, meritò, adversùs, ſecundùm*, Adverbs—*docte, merito, adverſus, ſecundus, ſecunda, ſecundum*, Adjectives — *verò* Conjunction; *vero* Adjective.

II. In French,

a has a Grave in *là*, when it is an Adverb, as *il eſt logé là*—But *la* has no Grave when it denotes the Article of the Feminine gender; as *la femme, la ſœur.*

a has a Grave, when it is a Particle before the Dative caſe, as *j'ai donné à lui, il a dit à lui.*

Alſo, when it ſtands before the Infinitive mood, as *facile à faire, propre à manger.*

Likewiſe, when it ſtands before the names of places, as *il eſt allé à Paris, il s'en va à Lyon.*

a has a Grave in the word *voilà.*

But *a* has *no* Grave, where it comes after an *y*, as *il y a un Dieu, il y a des hommes ſçavans.*

Neither has *a* a Grave, when it makes a word of itſelf, but at the ſame time derives from the verb *avoir*, to have; as *il a bon tems à ſe promener*; where the firſt *a* is not accented, becauſe it derives from *avoir*; whereas the other *a* has a Grave, becauſe it ſtands before the Infinitive mood.

The *e* has a Grave, in words whoſe laſt ſyllable has an open and ſharp ſound, as in *excès*, *procès*, *ſuccès*, *exprès*, and the Prepoſition *dès*, to diſtinguiſh it from *des*, which denotes the Genitive of the Plural number. But ſome put an Acute in the above words, inſtead of a Grave, and allow either to be right.

has a Grave in the word *où*, where it means *where*, as *où êtes vous?*

But *a* has *no* Grave, when it ſtands for *or*, as *ſouhaitez vous de boire du vin ou de la biere?*

Neither has *u* a Grave, when it ſtands for *either*, as *je partira ou pour Paris ou pour Diepe*, I ſhall go either to Paris, or to Diep.

III. In Engliſh,

e is marked with a Grave, in Poetry, to prevent its being taken for the *e* feminine, which, not being ſounded, would ſhorten the meaſure of the Verſe, were the *e* not marked to be pronounced; as in theſe lines, viz.

Cithæron, Dindymè, in aſhes mourn,
And Mycalè, and proud Olympus, ſhine.
Bœotia for her Dircè ſeeks in vain.

III. *Of the Vowels marked with a* CIRCUMFLEX.

THE Circumflexed Vowels are uſed in the French more than the Latin language.

I. In Latin,

â and *û* are chiefly made uſe of.

a is circumflex'd, where it diſtinguiſhes the Ablative from the Nominative caſe, of the firſt declenſion, as *muſa* Nom. *muſâ* Abl. unleſs a Prepoſition ſtands before it; which ſhews the Caſe, without any other ſign or diſtinction.

Alſo, where the Preterperfect of the firſt Conjugation is contracted, as *amâſti* for *amaviſti*.

II. In French,

a is circumflex'd in *âge*, inſtead of writing *aage*, which is obſolete.

a is circumflex'd, where it retrenches the ſ after it, as *château*, *châtiment*, inſtead of formerly writing *chaſteau*, *chaſtiment*.

e i o u are circumflex'd, where they have an ſ after them; which they ſhew to be cut off, by aſſuming a circumflex; as does

ê in *fête*, *Evêque*, *être*, *êtes*, and many others.

î in *maître*, *épître*, *connaître*, &c.

ô in *Apôtre*, *côte*, *vôtre*, &c.

û in *brûler*, *coûtume*, *coûteau*, *ſoûtenir*, &c.

But ſ maintains its place in *paſteur*, *geſtes*, *diſtribuer*, *poſterité*; and in all other words where the ſ after a vowel ſounds clear and open; and where retrenching it would occaſion a vitiated pronunciation.

IV. *Of*

IV. *Of the Vowels marked with* Diæreses.

THE Vowels which are marked with two dots, or a Diæreſis over them are, properly, but three, viz. é ï ü, tho' ä and ó ought not to be omitted in caſting. Their uſe is, to ſeparate one vowel from another, and to prevent their being taken for diphthongs: but the rules for placing the Diæreſis, being as unſettled as many others, relating to Accented letters, we will not preſume to fix upon any, but recommend it to Authors, to mark them in their Copy, according to their own, or their favourite Grammarians fancy; ſince it is not required of a Compoſitor, to concern himſelf about matters that are in diſpute among Pedagogues. In the mean time, particular care ought to be taken in Poetical works, not to omit putting the Diæreſis where the dividing of two Vowels makes two different ſyllables; whereas otherwiſe two Vowels together may be taken for a Diphthong, and make the Verſe fall ſhort of its meaſure; as might have happened to the lines underneath, had no Diæreſes been uſed to prevent it; viz.

The Swans that in Cäyſter's waters burn.
In flames Caïcus, Peneus, Alpheus, roll'd.
The Tanaïs ſmokes amid his boiling wave.

V. *Of* Shorts *and* Longs.

SHORTS as well as LONGS, are invented to ſhew the Accent, Sound, and Quantity of ſyllables. They are chiefly uſed in Claſſical Dictionaries, and in Scanning of Latin Verſes, af-

ter their ſyllables have been brought into Feet, and marked with Shorts and Longs according to the meaſure of the Verſe. Thus an Adonic verſe has two feet—An Hexameter ſix—A Pentameter five feet; which conſiſt either of two, or of three ſyllables. Two ſyllables, both long, are called a *Spondee*—A foot, whoſe firſt ſyllable is long, and the laſt ſhort, is a *Trochæus*; and—Three ſyllables, viz. the firſt long, and the other two ſhort, is a *Dactyl.*

VI. *Of the French* ç, *the Spaniſh* ñ, *and the Welſh* ŵ, *and* ŷ.

THE c *à la queue*, or the c *with a tail*, is a French Sort, and ſounds like ſſ, when it ſtands before a o u, as in *ça*, *garçon*; whereas a common c, before the *ſame* Vowels, is pronounced like a k. And, to make a tail to a Capital C, a figure of 5, inverted, and of a ſmall ſize, is not improperly uſed.

The n marked with a ſtroke over it, is uſed in the Spaniſh, and pronounced like a double n, or rather like ni; but ſhort and quick, as in *Eſpaña*. It is a Sort which is uſed in the middle of words, but very rarely at the beginning.

In the Welſh language, ŵ and ŷ, as well as the other circumflexed letters, are uſed, either to direct the pronunciation, as in *yngŵydd*, in preſence; *ynghŷd*, together: or elſe for diſtinction ſake; as, *mwg*, a mug; *mŵg*, ſmoke; *hyd*, to, until; *hŷd*, length.

Thr-

Thus have we endeavoured, in the briefeſt manner, to ſhew the uſe which is made of Accented Letters; tho' at the ſame time we could have wiſhed to take leſs notice of ſome, and to reckon them among the obſolete Sorts, invented by Scolaſtics, to inculcate rather than to beat into their pupils the Rudiments of Grammar by ſigns and ſymbols; for which reaſon Accented Letters are diſpenſed with in Vocabularies and other books for initiating ſcholars in languages that ſtill retain the cuſtom of diſtinguiſhing the ſignification and pronunciation of words, by putting a cap over ſome vowels, and marking others with fore and back ſtrokes. Yet if ſome Authors ſhould maintain the neceſſity of Accented Letters, even in Works deſigned for the Learned, they ought to ſhew it in their Copy, by marking Accents where-ever they fancy them requiſite; which ſhould not be left to the Compoſitor to gueſs at, who expects to be ſatisfied for changing Common letters into Accented ones, after the matter has been compoſed in the uſual way, or according to Copy.

SECT. IV.

Of FIGURES.

FIgures are invented to expreſs Numbers by; which is done, either by

Numeral Letters——or by

Arithmetical Symbols.

I. *Of Numeral* Letters.

NUmeral Letters were uſed by the Romans, to account by; and are ſeven in number, viz. I V X L C D M. The reaſon for chuſing theſe letters, ſeems to be this, viz. M being the firſt letter of *Mille*, ſtands for 1000; which M was formerly writ CIↃ. Half of that, viz. IↃ, or D, is 500.—C, the firſt letter of *Centum*, ſtands for 100.; which C was anciently writ Ⅽ, and ſo, half of it will be 50, L.—X denotes 10, which is twice 5, made of two V's, one at top, and the other at bottom.—V ſtands for 5, becauſe their meaſure of *five ounces* was of that ſhape; and—I ſtands for 1, becauſe it is made by one ſtroke of the pen.

If a leſs number ſtands before a greater, it is a rule, that the leſs is *taken from* the greater; thus, 1 taken from 5 remains 4. IV.—1 from 10, remains 9. IX.—10 from 50 remains 40. XL.—10 from 100 remains 90. XC.

If a leſs number follows a greater, it is a rule, that the leſs is *added* to the greater; as, 5 and 1 makes 6. VI.—10 and 1 makes 11. XI.—50 and 10 makes 60. LX. *&c.*

Sometimes Small Capitals are uſed for Numerals, in the ſame manner as the ſeven Sorts of Large Capitals; and look as well, if not neater, than theſe laſt: but we obſerve that, in dates of years, ſome chuſe to put the firſt letter a Capital, as, MDCCL. *&c.* for which they may have their reaſons; nevertheleſs we join with thoſe who diſ-

approve of mixtures in figures; or to make them appear like Nouns ſubſtantives, with a large Capital at the head of Small ones.

To expreſs numbers by Letters, was not the invention of the Romans, originally, becauſe ſeveral nations, anterior to them, did uſe that method in counting; and the former Romans were particular only in this, that they employed Capital letters to numerate by. But when Printing was diſcovered, and before Capitals were invented, ſmall letters ſerved for Numerals: which they have done ever ſince; not only when the Gothic characters were in their perfection, but even after they ceaſed, and Roman was become the prevailing Letter. Thus, in the time of printing in Gothic characters, i v x l c d m were, and are ſtill, of the ſame ſignification with Capitals, when uſed as Numerals. But here it ſhould be obſerved, that the Capital J is no Numeral letter, tho' the Lower-caſe j is as often and as ſignificantly uſed as the vowel i, eſpecially where the former is uſed as a cloſing letter, in ij iij vj vij viij xij, &c. tho' it is as right not to uſe j's at all, unleſs it were out of reſpect to antiquity: for in Roman Lower-caſe Numerals, which are of a more modern date, the j is not regarded, but the i ſtands for a figure of 1, where-ever it is uſed numerally.

II. *Of* Arithmetical *Figures.*

ARithmetical Figures are nine in number, beſides the Cipher, or Nought, which, tho' of itſelf it is of no ſignification, makes nevertheleſs

a great increaſe in the Figure to which it is joined, either ſingly, or progreſſively.

Figures require a Founder's particular care to caſt them exactly n-thick, and to a true parallel, not driving out either at the head or foot; conſidering that they are left to juſtify themſelves by the exactneſs which they have from the Letter-founder; and which ſoon ſhews itſelf where Figures are confined between braſs rules, which yield neither to the protruding nor receding Figures, but cauſe the firſt to riſe, and the other to ſink, or to drop out.

To be provided with neat Figures, for Arithmetical and Mathematical Works, is as intereſting as being furniſhed with other good Printing materials. But the goodneſs of Figures does not conſiſt in their having ſoft and fine ſtrokes, but rather in ſuch circles and lines as are much of the ſame ſtrength with the mean Face. Thus we ſee in ſome Figures the aſcending turn of 6, and the rounding off in 9 too fine and too tender to withſtand accidents equally with other Figures: neither do they ſhew themſelves plain and ready to the eye, eſpecially upon brown and ſtubborn paper that has not been well prepared for the Preſs. The like debility may be obſerved in the figure of 7, whoſe oblique line is ſometimes ſo fine and ſoft as ſcarce to ſuſtain the leaſt preſſure.

Sometimes, in caſe of neceſſity, the Figure of 1 is ſubſtituted by Small-capital i's, which often proves the intire loſs of the latter, in that they are not returned to their fellow Sorts again; in which caſe the want of Small-capital i's is ſupplied by

Figures of 1: which may eaſily be diſcovered, by taking notice, that the Figure of 1 is n-thick, and bears off too much among Small-capitals; whereas the Small-capital i may be diſtinguiſh'd from a Figure of 1, by its top and foot line, and by not bearing off enough betwixt Figure and Figure, unleſs the i is caſt out of proportion.

The like caution may be given, to diſtinguiſh Nullo's or Noughts from Small-capital and from Lower-caſe o's; in taking notice, that the Cipher is of a round make, and lean-faced; whereas the Small-capital as well as the lower-caſe o's are known by being of an oval ſhape, and their ſemi-circular ſides ſpreading, or (as Founders call it) fat.

The Figure 5, when put inverted, under a Capital C, ſerves for a very good tail to the *C à la queue*, eſpecially if the Capital is a two-line letter, which has no Beard; or is otherwiſe contrived to admit of a Brevier or ſmaller Figure of 5 under the C, without a ſeeming ſeparation.

The Figure of 6 may be very readily changed into a 9, by inverting the former: which the Figure of 9 alſo ſubmits to, to ſupply the want of 6's, when the Figure of 6 is uſed inverted, for that purpoſe. But this transforming of Figures ought to be rectified as ſoon it can be, to avoid bad conſequences; conſidering that an error in Figures is more pernicious than a literal fault, tho' both ought to be equally avoided.

The lower half of the Figure of 8 being cut away, the upper part thereof ſerves for a ſuperior o; but if it is uſed with Letter of the

ſame

ſame Body, will needs ſhew itſelf too bold for its function; and therefore the charges for caſting a proportionable Superior, at once, would not be ill beſtow'd, as it will ſave the expence of having otherwiſe Figures of 8 caſt.

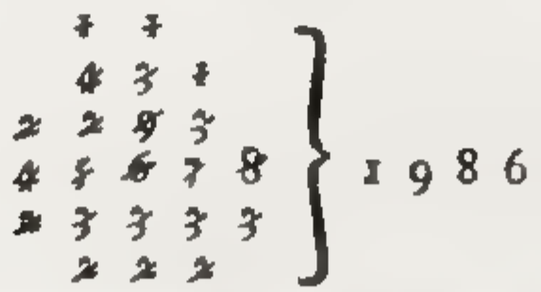
One time Printers thought it a great impropriety, to uſe erect Figures in Italic matter, becauſe they judged, that the ſloping of that character would be intercepted by them; and therefore had Figures caſt of the ſame inclination with Italic: but this peculiarity is here intirely laid aſide, tho' it ſtill prevails in foreign parts, with Printers who ſuffer themſelves to be incumbered with needleſs Sorts, becauſe Founders do not chuſe to deſtroy their antique and obſolete Matrices, but will make uſe of them to the laſt, tho' they ſhould prove of no intereſt or advantage to themſelves, as may be demonſtrated by Italic Figures, which are caſt very thin; whereas ſtrait Figures are caſt n-thick, and require ſcarce half that number which Italic ones do, to make a pound weight. Strait Figures, therefore, that are caſt exactly to the thickneſs of an n-quadrat, are proper to be uſed as well with Roman as Italic Letter; but more particularly in Arithmetical works, on account of their ranging under each other; whereby the caſting up of different ſums is render'd more eaſy and ſure. But the beauty which Figures ſhew in ranging exactly, is greatly interrupted by cutting off by a Comma, the Figures which expreſs Millions, beſides ſuch as contain Tens of thouſands: which, however, is no law with moſt Accomptants, who judge it needleſs in Schemes that are printed, by

reaſon

reaſon that the number of Figures in a ſum is inſtantly known by means of their perpendicular order; and therefore may be expreſſed, without any ſtops between them; which make the compoſing of Table-work only more troubleſome, and leſſen ſometimes the credit of a good workman, if the beholder is not acquainted with the true reaſon for the aukward look which Figures make that do not range.

III. *Of* Scratched *Figures.*

THO' Scratched Figures are at preſent not uſed with us; yet, as they ſtill are met with in ſeveral Printing-houſes, it might be conſtrued an omiſſion in us, were we not to take notice of them; and therefore mention, that they were uſed here in that Species of Arithmetic which is called *Diviſion*; and that they are not yet aboliſhed in Germany, and other foreign parts, where they ſtill are thought neceſſary in the practice of the ſaid Species, to ſcratch the dividing and divided Figures, as ſoon as they have been adjuſted by Subſtraction and Multiplication: which will be beſt demonſtrated by an example, in dividing 45678 by 23; viz.



This may ſerve to ſhew the uſe which heretofore was made of Scratched Figures; but which is now becoine obſolete.

And

And now we have made our obſervations upon the Numeral Letters of the Romans, as well as upon Modern or Arithmetical Figures, we think it not impertinent to this Section, to ſhew the manner of counting by Greek and Hebrew characters; in which we hope to oblige the Curious, and ſerve thoſe who ſhall have occaſion to acquaint themſelves therewith.

IV. *Of* Greek *Numerals.*

INſtead of ſeven letters which the Romans appropriated to numerate by, the Greeks employed their whole alphabet, and more than their alphabet, in that ſervice: for, beſides *that*, they contrived three ſymbols more, and made their Numerals to conſiſt of 27 Sorts, which they divided into three claſſes; the firſt of them, to contain Units—the ſecond, Tens; and—the third, Hundreds. Accordingly the firſt claſs conſiſts of the nine following Numerals, viz.

α	β	γ	δ	ε	ϛ	ζ	η	θ
1	2	3	4	5	6	7	8	9

In this claſs, it may be obſerved, the Greek *ſt*, or *Stigma*, is made an auxiliar Numeral letter, to ſtand for 6, and is called ἐπίσημον.

The ſecond claſs includes the nine Numerals which expreſs Tens, viz.

ι	κ	λ	μ	ν	ξ	ο	π	ϟ
10	20	30	40	50	60	70	80	90

In this ſecond claſs, a particular ſymbol, reſembling much an inverted Hebrew *Lamech*, ſerves

to expreſs 90; tho' others uſe an ϟ in the room of it; to which, as well as to the former, they give the name of *Kóppa*.

The third claſs contains the Numerals which carry Hundreds with them; and are, viz.

ϱ	σ	τ	υ	φ	χ	ψ	ω	πϡ
100	200	300	400	500	600	700	800	900

In this claſs the additional ſymbol which ſtands for 900, is a Compound of a *Pi* and a *Sígma*; for which reaſon it is called *Sanpi*; tho' others repreſent it by a mark like this, viz. ϡ

To raiſe Numbers to Thouſands, nothing elſe is required than to begin the alphabet again, and to mark each letter with a dot, or an acute under it, in the following manner, viz.

1000	2000	3000	6000	10000	100000
ά	β́	γ́	ϛ́	ί	ϱ́

Still higher Numbers are noted with double Acutes under them; thus,

1000000	2000000	3000000, &c.
α̋	β̋	γ̋

The manner how to join theſe Numerals, may be learn'd from the example underneath, viz.

11	23	104	1005	1754
ια	κγ	ϱδ	άε	άψνδ

Beſides the recited way of counting by Lower-caſe letters, the Greeks make choice of ſix Capitals, to expreſs ſums by, viz.

Ι	Π	Δ	Η	Χ	Μ
1	5	10	100	1000	10000

Among

Among theſe Numeral letters, the *Pi* is peculiar, for admitting the *Delta*, *Eta*, *Chi*, and *Mu* into its ventre, and for giving ſuch an incorporated letter five times the value which it has of itſelf; as,

|Δ| 5 times 10 is 50.

|H| 5 times 100 is 500.

|X| 5 times 1000 is 5000.

|M| 5 times 10000 is 50000.

To theſe incloſed Numerals, any part or quantity may be added, according to the value which is contained in each of the ſix Numeral letters exhibited in the preceding page.

Laſtly, notice ought to be taken, that when a Numeral letter is marked at the top, it ſhews it to be a fraction; as,

One fourth.	One fifth.	Five eighths.
δ'	ε'	ε'η'η'

V. *Of* Hebrew *Numerals.*

THE manner of counting by letters, 'tis out of diſpute, is derived from the Hebrews, who for that purpoſe made uſe of the letters of their alphabet, without the aſſiſtance of other ſymbols. Accordingly, the letters which expreſs Units, are,

א	ב	ג	ד	ה	ו	ז	ח	ט
1	2	3	4	5	6	7	8	9

The following contain Tens; viz.

י	כ	ל	מ	נ	ס	ע	פ	צ
10	20	30	40	50	60	70	80	90

And theſe underneath, Hundreds. viz.

ק	ר	ש	ת	ך	ם	ן	ף	ץ
100	200	300	400	500	600	700	800	900

In joining Hebrew letters for numbers, it is a rule, to put the letter of a greater ſignification before a character of a leſs valuation; as,

רסו	קה	צג	לא	יב
266	105	93	31	12

The numeral ſignification of the five Final letters is ſometimes expreſſed by compounds; as,

תתק by ץ	תת by ף	תש by ן	תר by ם	הק by ך
900	800	700	600	500

א with an Acute over it, ſtands for 1000: but where the contents of a ſum amount to above 1000 the letter to the right hand ſhews the order of Thouſands, and the א is doubly accented; thus,

דא״	גא״	בא״
8000	3000	2000

And if Hundreds are added to them, the double-accented א is omitted, and only a common letter put at the beginning, to intimate the order of Thouſands; thus,

הרג	זתש	ות	דש	בק
8203	7700	6400	4300	2100

In printed Books, and Letters, the Jews date their years [after the Creation of the World] without putting an ה at the beginning, to imply 5000, and only ſet down the Hundreds, and Parts, of which their years conſiſt above the Thouſands. But in this caſe they ſeldom forget to put the letters

ters לפק after the date; which is to inform the reader, that the date, thus abridged, is according to the minor ſupputation.

In writing 15, the Jews chuſe to do it by ט"ו, inſtead of י"ה, becauſe theſe laſt letters are uſed in *Jehovah*; and therefore think it a prophanation of the Lord's name, if the ſaid letters ſhould be uſed for Numerals. Neither do they expreſs 16 by י"ו, but make uſe of ט"ז, becauſe the two letters, viz. Jod and Vau, are likewiſe comprehended in the word *Jehovah*.

SECT. V.

Of REFERENCES.

REferences are called, all ſuch Marks and Signs as are uſed in matter which has either ſide or bottom Notes; and as ſerve to direct the Reader to the obſervations which are made upon ſuch paſſages of the Text as are diſtinguiſhed by them, and demand a Reference of the ſame likeneſs to be put to the Notes by which the Matter is illuſtrated, or otherwiſe taken notice of.

References which are uſed in Works with Notes to them, are variouſly repreſented, tho' oftener by Letters, than other Characters. Accordingly, ſome put common letters between Parentheſes; thus, *(a) (b) (c)*, &c. Others, again, chuſe to ſee them betwixt Crotchets, as [*a*] [*b*] [*c*], and ſo on to the end of the alphabet; inſtead that others begin the Notes of every page with *(a)*, in which they are as right as the former; and have this advantage beſides, that the order of Refe-

rences is not ſo liable to be interrupted as by going through a whole alphabet. Were we authorized to vary from the cuſtomary way of practice, we ſhould recommend literal References to begin with every *even* page, if it has Notes; and to carry them no further than to the laſt Note in the oppoſite *uneven* page; by which means the order of the References would appear at one view, and an irregularity in them rectified without much trouble.

Inſtead of Letters, whether Capital or Lower-caſe, Figures are uſed in the ſame manner, and with the ſame propriety; for the one as well as the other are of equal ſignification, when uſed for the ſame purpoſe:—But the References which look the neateſt, beſides being the moſt proper, are *Superior* Letters, or elſe *Superior* Figures; for both were originally contrived and intended to be employed in Matter that is explained by Notes, whether by way of Annotations, Quotations, Citations, or otherwiſe. Nevertheleſs we obſerve, that Superior letters are not uſed upon every occaſion, but chiefly in large and laſting works which have ſometimes more than one ſort of Notes, and therefore require different References; in which caſe not only ſuperior letters, but alſo ſuch Marks are uſed as never were deſigned to ſerve for References. Another reaſon why Superior letters are not uſed upon all occaſions, is, that they are often objected againſt by Gentlemen who chuſe to read copious Notes firſt, and then refer to the Text, where they fancy Superior letters not conſpicuous enough to be readily

dily diſcovered. And, indeed, Superiors of the ſmalleſt ſize are not only inconvenient to the Reader, but alſo troubleſome to the Preſsman who is ambitious to make them come off clear, notwithſtanding their diſadventageous ſituation. But, to abide by the title of this Section, What are called References by Printers, are theſe, viz.

1. The Paragraph ¶
2. The Section §
3. The Obeliſk †
4. The double Dagger. ‡
5. The Parallel ‖
6. The Aſteriſm *

Theſe are the Names and Figures of what Founders reckon among Points, and Printers call References; but which were deſigned to ſerve for other purpoſes than they have done of late; as will appear from their reſpective functions.

1. The *Paragraph* is a Mark which formerly was prefixed to ſuch matter as Authors deſigned to diſtinguiſh from the mean contents of their works; and which was to give the Reader an item of ſome particular ſubject. At preſent Paragraphs are ſeen only in Bibles, where they ſhew the parts into which a Chapter is divided, and where its Contents change. In Common Prayer books Paragraphs are put before the matter that directs the order of the Service, and which is called *The Rubric*, becauſe thoſe lines were formerly printed in Red. Otherwiſe it is a uſeleſs Sort, and unfit to ſerve for a Reference, as long as there are others which have not that antique look.

2. The

2. The Sign which implies the word *Section*, is a Sort, likewiſe ſeldom employ'd, becauſe in Work which is divided into Chapters, Articles, Paragraphs, Sections, or any other Parts, they are commonly put in lines by themſelves, either in Large Capitals, Small Capitals, or Italic, according to the ſize of the Work. But the Sign of Section is ſometimes uſed in [Latin] Notes, and particularly ſuch as are collected from foreign books, which generally abound with Citations, becauſe they help to make the Author to be counted *very* learned.

The Sections which are open-bellied, and which take up the whole depth of their Body, make no bad figure when they are put the flat way, and uſed inſtead of a line of ſmall Flowers.

3. The *Obeliſk*, or *long Croſs*, erroneouſly called the *ſingle Dagger*, is frequently uſed in Roman-Catholic Church-books in prayers of Exorciſm, at the Benediction of Bread, Water, Fruit, and upon other occaſions, where the Prieſt is to make the ſign of the Croſs: But it muſt be obſerved, that the long Croſs is not uſed in books of the ſaid kind, unleſs for want of ſquare Croſſes, (✠) which are the proper ſymbols for the before-mentioned purpoſes; and are uſed beſides in the Pope's Briefs, and in Ordinances and Mandates of Archbiſhops and Biſhops, who put it immediately before the ſignature of their names. But the ſquare croſs is not reckon'd among References of which we are ſpeaking; whereas the long Croſs anſwers ſeveral purpoſes; for beſides ſerving inſtead of a ſquare

croſs, 'tis uſed in Genealogical Tables and ſuch like Work, where it denotes the death of a perſon, or the extinction of a family. Sometimes it ſerves for a Signature to matter that has been either omitted, or elſe added; and which is intercalated after the Work is gone beyond the proper place for it. But the chief uſe which is made of the Obeliſk, is by way of Reference, where it ſerves in a double capacity, viz. the right way; and inverted.

4. The *Double Dagger* is a Mark crowded in to make one of the improper References.

5. The *Parallel* is another Sign which ſerves for a Reference, and is fit to be uſed either for ſide or bottom Notes.

6. The *Aſteriſm* is the chief of the References, which preſents itſelf moſt readily to the eye, on account of having its figure a-top, and leaving a blank below; which makes it a Superior.

In Roman Church-books the Aſteriſm divides each verſe of a Pſalm into two parts; and ſhews where the Reſponſes begin: which in our Common Prayer-books is done by putting a Colon between the two parts of each verſe.

The Aſteriſm is ſometimes uſed to ſupply a name of a perſon that chuſes to paſs anonymous. Aſteriſms, again, denote an omiſſion, or an hiatus, by loſs of original Copy; in which caſe the number of Aſteriſms is multiplied according to the largeneſs of the chaſm; and not only whole lines, but

ſome-

ſometimes whole pages are left blank, and mark'd with ſome lines of Stars.

In ſatyrizing perſons in Pamphlets and Public papers, the Aſteriſm is of great ſervice; for it is but putting the firſt letter of a perſon's name, with ſome Aſteriſms after it, and ill-natur'd people think they may characterize, and even libel, their betters, without reſtriction.

Aſteriſms may ſerve inſtead of a line of Small Flowers, if they are ſet to ſtand progreſſively; and they perform the ſame ſervice when they are put alternately, one ſet the right way, and the next inverted.

The Aſteriſm, uſed as a Reference, has a proper poſition for its figure; but for all other purpoſes it would be better to be in the middle of its Shank; which would ſave the trouble of juſtifying it, when uſed the flat way, and prevent the looks of bad ſpacing, which the blank part of it muſt needs occaſion in cloſe lines.

Thus have we ſhewn, that the Symbols which are uſed as References, were deſigned for quite different purpoſes. We are therefore of opinion, that it would not have been one of the leaſt improvements, had ſome other Marks been deviſed which ſhould have appeared in a more becoming ſhape than the above References; and more perſpicuous than Superiors of the leaſt ſize.

II. *Of* Lower Case *Sorts.*

THO' we have been ſpeaking of Lower-caſe Sorts before; yet as they were then conſider'd as they are with Founders, we cannot well mention them here, without preſenting them in that order in which they ſtand with Printers. Accordingly, Lower-caſe Sorts conſiſt of

Small Letters of the Alphabet, both Single, and Compound—Points—Quadrats; and, Spaces.

SECT. I.

Of Small *Letters, Single, and Compound.*

THE order of the Small Letters, and their Compounds are, viz.

a æ b c ç ct d e & f ff fi fl ffi ffl g h i j k l m n o œ p q r ſ s ſſ ſi ſl ffi ſb ſh ſk ſt t u v w x y z.

Of theſe Small-letter Sorts, ſome are lodged in the Upper-caſe, in moſt Printing-houſes; but are not reckoned, properly, among *Upper-caſe Sorts*: the k, therefore, becauſe it lies in the Upper-caſe, is diſtinguiſh'd by the name of *little k*; and the reſt, viz. ffi ſſi ſb ſk ſt, being Compounds, are called by their reſpective contents, without ſtyling them either Upper or Lower-caſe.

Tho' exhibiting the above ſorts will be thought immaterial by ſuch as are perfected in the Art, it may nevertheleſs be of ſervice to thoſe who ini-

tiate themſelves; as it will inform them, that the *Printers* Alphabet conſiſts of more than Four-and-twenty letters; and ſhew them what letters are caſt in a piece, and which muſt not be ſet ſeparately, unleſs they are divided at the end of lines; as, *ffl*, in *ſuf-ficient*—*ffi*, in *aſ-ſiſtance*—*ſb*, in *huſ-band*, &c. Neither can it be of diſſervice to Authors who correct their own works, and who ought to be acquainted with Ligatures, and compound Sorts, to mark them according to their contents: for it has been obſerved, that even *young* Correctors have marked only one part of a ligature; as, the *f* of fi, to be alter'd into an *ſ*; the *k* of ſk, to be turned into a *b*; and ſo in other caſes, ſimilar to theſe; whereas they would have marked the whole ligature *ſi*, *ſb*, &c. had they taken notice, that theſe and ſeveral other Sorts are caſt in a piece, for the reaſons which have been given before.

Of the Lower-caſe Sorts, i v x l c, are Numeral letters, chiefly uſed in Notes to Holy Scriptures, to ſhew the number of the Chapters cited; which, in the Bible, is expreſſed by Numerals in large Capitals; and of which CL, or 150, is the higheſt number; to which the Book of Pſalms amounts; for which reaſon neither the d nor m have opportunity to ſhew their valuation. Elſe, the ſignification of the five Lower-caſe Numerals is of the ſame power with large Capitals, and they are govern'd by the ſame rules with them.

Some of the Lower-caſe Sorts ſerve in a double capacity, in caſe of neceſſity, and where Printers live at too great a diſtance to be ſupplied from the Founder. Thus—the b is, in caſe of ſtreſs

for

for the right Sort, uſed inverted, to ſupply the want of q.

The French ç is very readily turned into a common c, by taking off its tail. The c, when put the flat way (ᴗ), ſerves alſo where a ſyllable is marked to be Short.

The letter d makes a good p, when it is put inverted.

e may be changed into c, by having its eye carefully cut out.

The right-line which goes thro' the f, may be cut and ſcraped away, till it cannot be diſtinguiſhed from an ſ.

The back part of ff may be cut off, and the fore part uſed in words that begin with an f.

The top of the aſcending line of h being cut away, the reſt may ſerve for an n. And h makes a good l, when the n-part is cut away, and uſed in words which end in an l, and have neither Comma or other Point after them.

i, having its dot cut off, and the Beak ſcraped, makes a tolerable figure of ı; or elſe a Small-capital i.

j, without the dot, and uſed inverted, may paſs for a long ſ.

k may alſo be faſhioned, and uſed for an l, in the ſame manner as h.

l is ſometimes uſed as a Space rule, whether rectilinear, or perpendicular.

To invert n's, that they may ſerve inſtead of u's, is not uncommon.

o ſupplies as well the want of Nullo's, as of Small-capital o's.

p is as fit to ſupply the want of d's, as theſe are to ſtand in the room of p's.

The q is likewiſe well adapted to make a good b, when it is uſed inverted.

r may be ſhaped to ſerve either for a figure of ı, or for a Small capital i.

The ſſ may be ſerved in the ſame manner with ff; for words that begin with an ſ.

s, when put the flat way, may ſerve to repreſent a Greek Circumflex.

Inverted u's ſerve as often for n's, as theſe do for u's.

v of the ſmalleſt ſize, and inverted, makes a good Circumflex over Capitals.

y may have its lower part cut off ſo as to become a good v.

Such are the ſhifts and contrivances to which Printers are drove who live at a great diſtance from Founders; and who have no neighbours to aſſiſt them with Sorts of any kind: but which Printers in London have not experienced, even in the time when ſome of them had their Letter from Holland, and could not have it made perfect: upon which account Printers were obliged to have large Founts, that they might make two thirds of them ſerve for their buſineſs. But the loſs of one third of Letter would ſeldom ſuffice, becauſe the mean Sorts for the Engliſh language were caſt by no other Scale than that for the Dutch dialect; beſides plenty of m's, u's, and ſome other Latin Sorts.

SECT.

SECT. I.

Of POINTS.

THE Order in which Points ſtand with Printers is, properly, the following; viz. The Comma—Semicolon—Colon—Full-point—Sign of Interrogation—Sign of Exclamation; and—Diviſion.

To theſe we venture to add, the Parentheſis, and Crotchet, under the names of *Signs of Intercalation*; and the Apoſtrophus, by the name of *Sign of Abbreviation*.

Points, or Stops, were invented to divide a Sentence into Reſts and Pauſes, according to the quantity which is intimated by their figures.

Points are not of the ſame antiquity with Printing; for the inventors of the Art were not the Authors of them; tho' it was not long after that the Colon, and the Full-point, were contrived; the firſt, to ſhew the firſt part of a period; and the Full-point, to cloſe the other diviſion thereof. In ſucceſs of time, a Comma was added to the infant Punctuation; which new Stop had no other figure than that of a perpendicular line, proportionable to the Body of the Letter. Thus they contented themſelves above fifty years with theſe three Points, which they thought ſufficient to ſhew where a pauſe was required in reading; till towards the cloſe of the fifteenth Century, Aldus Manutius—a Man made for the reſtoration of learning! among other great improvements in the Art of Printing, corrected and enlarged the Punctuation of thoſe times alſo: for he aſſigned the former

former Points their proper places—gave a better ſhape to the Comma, and—added the Semicolon; a Point to come in between the Comma and the Colon.

The moderate and regular uſe of Points, it muſt be confeſſed, is of ſingular ſervice to make Matter more eaſy for reading, and more ready for apprehenſion: whence it may be gueſſed, what attention formerly was required, to read without Points, beſides the difficulty of diſtinguiſhing word from word, and underſtanding the various Abbreviations which writers uſed to make from their own fancy.

Since, therefore, we have a ſufficiency of Points whereby to expreſs the conſtruction of a ſubject, POINTING ought to be conſider'd as a very material article with Authors, whoſe buſineſs it is to give in their Copy for the Preſs, not only clear and legible, but alſo Pointed to their own liking; for ſince Pointing is become a mere humour, which is ſometimes deaf to rule and reaſon, it is impoſſible for a Compoſitor to gueſs at an Author's manner of expreſſing himſelf, unleſs he ſhews it in pointing his Copy: and if he would have the Reader imitate him in his emphatical delivery, how can a Writer intimate it better than by Pointing his Copy himſelf?

But notwithſtanding this eſſential duty, incumbent upon Authors, not all have regard to it, but point their Matter either very looſely, or not at all: of which two evils, however, the laſt is the leaſt; for in that caſe a Compoſitor has room left to point the Copy his own way; which, though it

cannot

cannot be done without loſs to him; yet it is not altogether of ſo much hinderance as being troubled with Copy which is pointed at random, and which ſtops the Compoſitor in the career of his buſineſs more than if not pointed at all.

'Tis true, that the expectation of a ſettled Punctuation is in vain, ſince no rules of prevailing authority have been yet eſtabliſhed for that purpoſe; which is the reaſon that ſo many take the liberty of critiſizing upon that head; yet when we compare the rules which very able Grammarians have laid down about Pointing, the difference is not very material; and it appears, that it is only a maxim with humourous Pedants, to make a clamour about the quality of a Point; who would even make an Erratum of a Comma which they fanſy to bear the pauſe of a Semicolon, were the Printer to give way to ſuch pretended accuracies. Hence we find ſome of theſe high-pointing Gentlemen propoſe to increaſe the number of Points now in uſe, and to have one below the Comma; and another between the Comma and Semicolon: but of what ſhape theſe additional Points are to be, is not yet ſettled; and perhaps will never come to an iſſue, by reaſon that it will meet with too great an oppoſition from thoſe who think the preſent number of Points not only ſufficient, but would even reduce them, and pronounce the Colon as unneceſſary.

It muſt be allowed, that all Matter is not pointed alike; for ſome requires more ſtops than other Thus, Familiar diſcourſes, or Hiſtorical and Narrative ſubjects, do not take up ſo many Points as

Expla-

Explanatory Matter; and that, again, not ſo many as Engliſh Statute La w—But, happy! that Miſpointing is not of the ſame conſequence with Miſnomor; otherwiſe, Where would be the end of Law-quibbles!

It muſt likewiſe be owned, that every Compoſitor is not alike verſed in Pointing; and therefore ſuch as are dubious whether they can maintain their notion of Pointing, ought to ſubmit to the method, or even humour, of Authors, and authorized Correctors, rather than give them room to exclaim about ſpoiling the ſenſe of the ſubject, becauſe the Points are not put *Their* right way: Neither is it difficult to fall in with Correctors who uſe themſelves to a ſet method for Spelling and Pointing, as well as minding of real Faults: but theſe requiſites ſeldom meet together in Correctors, becauſe ſome neglect the moſt eſſential part of their duty, and think to ſhew a conſummate attention when they can eſpy a word that is ambiguous, as to ſpelling; or find room to put either a Point in, or to take one out. But as we do not propoſe to make *this* the place for our obſervations upon Correcting, we will abide by the title of this Section, and touch upon the Uſe of Points, which have been long ſince introduced, and which have been found ſufficient to give a harmonious ſound to reading.

1. The *Comma*, then, is the firſt of Points, or Stops; and requires the ſhorteſt pauſe, tho' that is often lenghtened beyond its meaſure, by being too repeatedly uſed in a period of no great com-

paſs. But as Pointing is regulated by the free, or by the ſtiff way of writing, to which Authors have accuſtomed themſelves; it will not be labour in vain for a Compoſitor, to examine his Copy, and to obſerve in what manner it is pointed, whether properly, or at random: for ſome Gentlemen who have regard to make the reading of their Works conſonant with their own delivery, point their Copy accordingly, and abide thereby, with ſtrictneſs: which, were it done by every Writer, Compoſitors would ſing, *Jubile!*

Comma's are uſed to diſtinguiſh quoted Matter from the mean Text: for which purpoſe two inverted Comma's are put at the beginning of ſuch Matter, and continued before each line of the quotation, till the cloſe thereof is ſignified by two Apoſtrophus'; which by ſome is called, the *Mark for Silence*; intimating thereby, that the borrowed or quoted paſſage from another Author ceaſes with that mark. But the rule for double-comma's is ſometimes confounded, when they are put before matter which is only an Extract, or the Subſtance of a paſſage, drawn out to corroborate an Author's Argument: in which caſe ſuch extracted matter would be beſt known by having ſingle inverted Comma's before it; as a verbal Quotation is diſtinguiſh'd by double ones. Beſides this proper uſe of inverted double and ſingle Comma's, ſome Authors uſe the former ſometimes before ſuch of their own Diſcourſes as they would have particular notice taken of; tho' they might ſucceed in their aim, without uſing double Comma's: and as neither double or ſingle inverted Comma's

are proper to diſtinguiſh an Author's own matter from that before deſcribed, we are of opinion, that ſome other mark might be deviſed to diſtinguiſh an Author's ſelect and enforcing matter from the mean Text; and therefore propoſe to ſubſtitute the inverted Comma or Comma's by an inverted Full-point, or Colon, or a Comma ſtanding in its proper poſition. Thus by turning one of theſe Points into a mark, it would inſtantly tell the Reader, which is a verbal Quotation, by being double-comma'd—which a collected, or extracted one, by being ſingle-comma'd; and which, again, an Author's own Select matter, by having one of the propoſed Points along the ſide of it.

The common Space which is put between inverted Comma's and the Matter, is an n-quadrat, tho' a thick Space is ſufficient, eſpecially in Letter of a larger ſize than Longprimer: but in this a Compoſitor chuſes which of the two he obſerves to be moſt plenty.

The Germans, as well as the French, put the ſign of Quotation always according to the folio either of an even, or uneven page. Thus, in an even page, the former put two Comma's in their proper poſition, at the beginning of lines; but uſe them inverted in uneven pages, at the end of lines. The French, again, put their double Comma's inverted, both in even and uneven pages; which double Comma's French Founders caſt in a piece, on the middle of their ſquare metal—The proper ſituation for their particular ſignification. In the mean time the placing of inverted Comma's according

cording to the folio's of odd and even pages, witneſſeth, that they formerly were not compriſed in the meaſure of the Work, but were juſtified, like Marginal Notes, abſtracted from the matter; till it was thought prudent for every man to make his work as eaſy to himſelf as he could.

Beſides the before-recited uſe of a Comma, it ſerves inſtead of a ſuperior c, in the nominal appellation *Mac*, or M^{c}; where an inverted Comma after a Roman M will ſtand better than with an Italic one, which is kerned.

The uſe of inverted Comma's derives from France, where one *Guillemet* was the Author of them; who, we may judge, was no great friend to Italic Letter, and therefore attempted the fall of it, by excluding it from ſerving for Quotations; which he diſtinguiſh'd from the matter of the Text, by two inverted Comma's: as an acknowlegement for which improvement, his countrymen call theſe inverted Comma's after his name, *Guillemets*; whereas the Germans make a jeſt of their figure, and give them the name of *Gænſe-augen*, or Geeſe-eyes; which, tho' it wants ſerioufneſs, is nevertheleſs an appellation, by which they are known both to Printers and Writers, in Germany. But why *we* have hitherto found no proper name for French Guillemets, tho' ſo much uſed in England, cannot be counted an inpertinent queſtion, after we have objected againſt *Inverted Comma's* being ſignificant enough for a ſymbol of ſuch conſequence as they denote.

Tho' the Comma is one of the junior Points, it has nevertheleſs the firſt place in every period,

and governs the order of the intermediate ones, viz. Semicolon and Colon. To perfect oneself, therefore, in placing Comma's right, is the ready way to *fair* Pointing: but to set down rules for arriving to it, would be endeavouring in vain; since Practice is the surest guide. Neither is it supposed, that those who initiate themselves for the Art, should be so destitute as not to understand Pointing, even according to the rules of Spelling-books. But, to have done with the Comma, permit us to conclude with this simily, viz. "He "that will not say A, will not say B": by which we would intimate, that He who will not endeavour to place a Comma properly, will not know where to put a Semicolon, or other Point; and therefore ought to learn it by dint of a Bodkin.

2. The *Semicolon* is a Point which is composed of a Comma, and an inverted Full-point; to shew the quantity of the pause or rest which it requires.

The Semicolon is a Point of great use to enforce and to illustrate what has been advanced, and digested by the Comma. It serves likewise to concatenate such parts of a period as are to be supported by a Point of more elevation than a Comma, which helps to relate the matter more distinctly; whereas the Semicolon keeps the parts of an argument together.

The Semicolon is used as an Abbreviation, in the word Esquire; and supplies the letters *uire*, when the said word is abridged thus, viz. *Esq*;

In Latin, the Semicolon stands for *ue*, when it is joined to q, as in *absq*; *deniq*; &c.

All Letter Founders in Germany, France, and Holland have Semicolons of the ſame ſlope with Italic Letter: but why that favourite Point, the Semicolon, ſhould ſerve in England both for Roman and Italic, we cannot at all account for.

3. The *Colon* is a Point, prior both to Comma and Semicolon. It ſhews where the firſt part of a paragraph has been digeſted by Comma's and Semicolons, for making obſervations, objections, or enlargement upon it, before the Full-point puts a ſtop to it.

The Colon ſerves in marginal Notes of Scripture, where Figures are uſed inſtead of Numerals; in which caſe the Colon is put betwixt the Chapter and the Verſe, to diſtinguiſh one from the other, in this manner, viz. Deut. 5 : 13.

The Colon ſerves to diſtinguiſh Columns from Columns, in Figure-work that conſiſts of different ſmall accounts; and where a rule would make but a very ſhort ſhew: in which caſe ſome chuſe to uſe a Colon; thus,

3456 : 782 : 235 : 59
1000 : 40 : 3 : 134
25 : 100 : 334 : 412

4. The Full-point makes a ſtop, and entirely cloſes the contents and ſubſtance of a Period, or Paragraph.

Full-points ſerve inſtead of Rules, in work of Accounts, to lead and to connect the poſted Article with its contingent valuation. In this caſe

ſome

ſome uſe Full-points ſtanding the right way, while others prefer the putting them inverted. But the proper ſtation for Full-points (upon this occaſion) is, to point to the centre of the letter, of what Body ſoever. In order to this, they caſt dotted Quadrats at the French King's Founding-houſe in Paris, to ſuch Letter only as is employed in Figure work, which generally is done either in Pica, or in Longprimer. At the ſame time they caſt the dots upon Longprimer quadrats to the Face of a Pica Full-point; and thoſe upon Pica, are equal to a Greatprimer Full ſtop. Thus ſerve theſe Dotted Quadrats both for common quadrats, and metal rules; which, tho' they may be of a good cut, fall nevertheleſs ſhort of the neatneſs which appears in a line of dots: for, be their progreſſion ſhort, or extraordinary long, their equidiſtance deſcribes ſuch a connexion as cannot fail to guide the reader to the contingent part of the Tabular article. To give a ſketch of what has been ſaid concerning Dotted Quadrats, the following lines may ſerve, viz.

A 3456
B 25
C 2345

Full-points ſerve alſo to ſhorten, or to abridge words, particularly Latin ones; which language not only beſt admits of Abbreviations, but even requires them to be uſed upon ſeveral occaſions, to perpetuate the cuſtom of writing Latin as the former Romans did. For this reaſon Latin Inſcriptions on Coins, Tombs, *&c.* are generally compoſed of words which admit of being abbre-

viated,

viated, and are counted to add to the grandeur of the Epitaph. But the Abbreviations that are of moſt uſe for a Printer to know, are thoſe which may be made in Catalogues of Latin Books; where not only moſt names of Perſons and Places, but alſo of all other words, are abridged, which readily yield to it by their terminations; of which, and the Proper names, we ſhall give a Specimen under the Head of Abbreviations.

After *&c.* and after Figures, the Full-point is no Stop, unleſs it is at the end of a Period; and therefore the Point which is required either after the Abbreviation, or Figures, is put after the Full-point; with a thin Space before it. But this is not a rule with ſuch who hate to be counted *ſtiff*, in Pointing.

5. The Sign of *Interrogation* needs not to be explained; for the very appellation tells us, that it is a mark which is uſed to ſhew where a Queſtion is propoſed, that gives room for, or demands, an Anſwer.

It is not only proper, but alſo requiſite, that every Interrogation or Queſtion ſhould begin with a large Letter, whether Capitals are uſed in the Matter, or not; according to the method which is obſerved in our Bibles, where as well Interrogatives as Reſponſes, beſides the beginning of Sayings, Allocutions, *&c.* are intimated by a large Capital letter.

6. The Sign of *Admiration*, or *Exclamation*, likewiſe explains itſelf by its name, and claims a place

where

where Surprize, Aſtoniſhment, Rapture, and the like ſudden commotions of the mind are expreſſed, whether upon lamenting, or rejoicing occaſions.

The Sign of Exclamation is put after the Particles Ah! Alas! O! *&c.* tho' the laſt is not always of that force to be attended by the exclamatory ſymbol; but is ſoftened by a Comma, to enforce what follows, and to make the Admiration more complete.

The Admirative part of a Paragraph, as well as of the Interrogatory, is always to begin with a Capital letter.

Exclamations are ſometimes miſtaken for Interrogations, as well as theſe are for Exclamations; and therefore care ſhould be taken in examining to which of theſe two variations the one or the other inclines.

7. The *Diviſion*, *Hyphen*, or *Connexion*, is a Mark of the utmoſt authority, conſidering that it has given employment not only to a number of Spelling-Book-Authors, but alſo others, of a higher degree, who have engaged in the controverſy of Spelling, tho' none of them has been acknowleged to have carried that important point ſo as not to want amending or improving. How variouſly, therefore, the ſubject of Spelling is treated, none can be better judges of than Compoſitors, who never can arrive to one regular way of Spelling, on account of the liberty which almoſt every Writer takes, to diſplay the talent which he has in Spelling.

Were we to trace the article of Spelling according to its extent, we ſhould find it difficult to excuſe ourſelves for engaging in a ſubject which ever will remain unlimited. We ſhall therefore avoid giving a large Catalogue of words that are ambiguous, as to ſpelling; and only take notice of the Diviſion, as it is uſed at the end of lines, and in Compounds.

In dividing words, therefore, very few Printers ſuffer a ſyllable of a ſingle letter to be put at the end of a line; as, *a-bide*, *e-normous*, *o-bedient*, &c. But it is allowed of, in Marginal Notes, and in other narrow meaſures, where ſometimes the getting in of *one* letter will ſave the trouble of overrunning ſeveral lines, eſpecially in large Letter. It is alſo allowed of by ſuch as love to ſee Matter ſpaced cloſe, and even; but thereby make no proviſion for Outs.

It is proper, if poſſible, to keep the derivative, or radical word, intire and undivided; as, *Occurrences*, *Gentle-man*, *reſpect-ful*, *remiſſ-neſs*, &c. By the ſame rule, all the Participles whoſe Verbs terminate in an *e* feminine, retain it at the end of lines, when they are divided: Thus the Verbs *abide*, *aſcribe*, *aſpire*, *bite*, *bore*, *dictate*, *eaſe*, &c. as alſo the Verbs which terminate in *ke*, as *brake*, *make*, *take*, &c. retain their *e* feminine at the end of a line; and the ſyllable *ing*, which makes the Participle of the Verb, begins the next line.

Printers often differ in ſpelling, with Schoolmen; for whereas theſe divide every part of a word that will make a ſyllable, the former have regard to the harſhneſs which ſome of them would

have, were they not ſoftened by a preceding one; and therefore the former make but two ſyllables of *car-riage*, *mar-riage*, *bu-rial*, *bat-chelor*, *ca-ſuiſt*, &c. In the ſame manner that neat Workmen prevent a diviſion of a ſingle-letter ſyllable at the end of lines, they contrive that the ſhort remains of a word ſhall not appear at the beginning of lines; and therefore avoid, as often as they can, to put the final ſyllables *al*, *on*, *ny*, *en*, *ly*, *er*, &c. at the head of them.

The old Rule, *Spell as you ſpeak*, does not always ſtand good; for we ſpell, *da-mage*, *ho-nour*, *jea-lous*; whereas, in pronouncing, the Diviſion ſeems to reſt at *dam-age*, *hon-our*, *jeal-ous*

Formerly *ſp* was caſt in a piece, in Italic, as well as *ſt's* are now; becauſe neither of them were divided, in Latin; nor is it often that they are ſeparated in Engliſh words which derive from the former language; and therefore we ſpell, *pro-ſper*, *pro-ſperous*, *pro-ſpect*, *re-ſpite*—*cu-ſtom*, *di-ſtance*, *ge-ſture*, &c.

The Hyphen, or Diviſion, is uſed, not only to connect the members or ſyllables of words that are divided at the end of lines; but alſo to join two or three words together; which then come under the appellation of *Compounds*; and conſiſt frequently of two Subſtantives, whereof the laſt is generally put with a Lower-caſe letter; as, *Bird-neſt*, *Love-letter*, *Pin-cuſheon*, &c. tho' ſometimes Compounds are made up of different parts of Grammar; as, *Loving-kindneſs*, *Self-conceit*, *Blind-ſide*—*over-and-above*, *Blind-man's-buff*, &c. But there are ſome who make Compounds of words

that

that never were intended for ſuch, and uſe Diviſions in *Black-berries*, *ferry-man*, *ale-houſe*, &c. To acquire therefore a competent knowlege of Compounds, does not depend upon mere fancy, but requires the aſſiſtance of reaſon, to judge by the riſe and fall of the tone, which is an Adjunct; and whether *that* and the preceding Appellative may not be joined into one word rather than make a Compound of it, in connecting both by a ſign which is deſigned for a proper ſymbol of dividing words into ſyllables.

The Particles *after*, *before*, *over*, *under*, &c. are often connected to other words, but make not always a proper Compound: Thus, *Under-age* admits ſometimes of an Hyphen; but at other times makes two diſtinct words: *before-mentioned*, is likewiſe a Compound, when it ſtands before a Subſtantive; as, in the *before-mentioned* place; whereas it requires to be ſeparated, when it comes after a Noun; as, in the Chapter *before* mentioned.

Diviſions are uſed inſtead of rules, in Table-work of narrow Columns: and tho' they are employed in wide meaſure alſo, 'tis not always that they come off clear; but Beard, and cut the paper, unleſs proper care is taken in wetting it accordingly.

It ſhews a good judgment in a Compoſitor, to prevent Diviſions, or any other Point, to fall too repeatedly upon one another, at the end of lines, eſpecially where a ſyllable may be got in, or drove out, without much difficulty.

Diviſions being a Sort which is equally uſed with Roman and Italic, ought to be caſt to an

equal thickneſs, proportionable to the Body of the Letter. In this article French Letter Founders vary with others of their profeſſion; for they caſt Diviſions to ſeveral thickneſſes; which is done with a view to facilitate juſtifying; and is of real ſervice to a Compoſitor: but—Uniformity is ſet aſide by it; for tho' it is proper to interrupt the ranging of Diviſions every time they happen to fall too repeatedly upon one another, at the end of lines; yet would it be improper to do it by a mark of the ſame ſignification; and which muſt needs expoſe itſelf on account of its improper extent; ſince a Diviſion, at the end of a line, does not require a very bold ſtroke, tho' in Spelling-books they ſhould appear more conſpicuous, and be caſt full-faced for that purpoſe.

Could we perſuade ourſelves that our obſervations would be taken notice of, we would recommend All the different Points, and Diviſion, to be caſt to an equal thickneſs: for ſince Pointing is as changeable as Spelling, much trouble might be ſaved in changing and altering Points according to the fancy of an Author; in which caſe it is impracticable to bring a line to the ſame exact juſtification which it had before ſuch alteration was made: but as to Points in particular, their proportion to each other, as to thickneſs, is ſo very trifling, that no Space will ſupply the deficiency which one Point has to another; eſpecially as their reſpective thickneſs is not confined to a ſet degree. This, we ſuppoſe, was the reaſon, that the more curious Printers in Paris had their *Guillemets*, or inverted Comma's, caſt in a piece, becauſe they

obſerved

obſerved a variation in their thickneſs, and that they did not range with exactneſs—for Inſtances whereof we need not turn over French books. We re-iterate therefore our propoſal, to caſt all Points to an equal thickneſs, and to make the Comma the Standard Sort for the reſt: in which caſe it will be requiſite to caſt the Full-point ſo as to have its bearing off at the hind-ſide of its Shank, that it may join to the matter of the cloſing period; whereas the other Points not only admit, but require, to be ſeparated from the matter; and it would alſo ſave Spaces, were their bearings off at the fore-ſide of their Shanks anſwerable to a thin Space. Even the Comma (we preſume) is not under a neceſſity to clinge to the Matter ſo cloſe as it always does, in England; conſidering that all other Printing Nations make it a law to put at leaſt a thin Space before it, leſt it ſhould ſeem that the Comma is govern'd by particular words; whereas its proper function is, to inform the Reader, that a Stop, Reſt, or Pauſe of the ſhorteſt duration is to be obſerved between word and word where the Comma ſhews itſelf. That this is the tenor of this obſervation with the French, appears from their putting as much ſpace before as after a Comma; and in very open lines they put a thin Space even before a Full point.

Formerly both Comma's and Diviſions were caſt to ſerve for Italic; but they are now laughed at; wherefore their Matrices ought to be deſtroyed, wherever they ſtill exiſt.

What we judge proper to add to our obſervations upon the Diviſion, or Hyphen, is,

A LIST of ſome Equivocal Words, which differ in Spelling.

ALley, *a narrow paſſage*
Ally, *a confederate*
All, *the whole*
Awl, *a tool*
Aunt, *a relation*
Ant, *a piſmire*
Arrant, *notorious*
Errant, *wandering*
Errand, *meſſage*
Aray, *order*
Array, *cloathing*
Aſcent, *going up*
Aſſent, *agreement*
Augur, *a ſoothſayer*
Augre, *for carpenters*
Bald, *without hair*
Bawl'd, *cry'd out*
Bail, *ſecurity*
Bale *of goods*
Barberry, *fruit*
Barbary, *country*
Bare, *naked*
Bear, *a beaſt*
Beat *with a ſtick*
Beet, *an herb*
Beer *to drink*
Bier *for a corpſe*
Blew, *did blow*
Blue, *a colour*
Boar, *a beaſt*
Bore *a hole*
Boor, *a country fellow*
Bough, *a branch*
Bow, *or bend*
Boy, *a lad*
Buoy *of an anchor*
Bolt *of a door*
Boult *of a mill*
Burrow *for rabbets*
Borough, *a corporation*
Catch, *to take hold*
Ketch, *a ſmall ſhip*
Century, 100 *years*
Sentry, *a guard*
Couſin, *a relation*
Cozen, *to cheat*
Caen *in Normandy*
Cane *to walk with*
Cannon, *a gun*
Canon, *a rule*
Cenſer *for incenſe*
Cenſor, *reformer*
Choler, *anger*
Collar *for the neck*
Chair *to ſit on*
Chare, *a jobb of work*
Clauſe *of an act*
Claws *of a bird*
Cymbal, *an inſtrument*
Symbol, *a mark*
Dough *for bread*
Doe, *a female*
Deſart, *a wilderneſs*
Deſert, *forſake*
Fane, *a weathercock*
Fain, *very willingly*
Fair, *beautiful*
Fare, *pay for paſſage*

Flay

Flay *the ſkin*
Flee, *a vermin*
Flee, *to eſcape*
Flour *of meal*
Floor *of a room*
Flower *in a garden*
Felon, *a criminal*
Fellon, *a whitloe*
Foul, *naſty*
Fowl, *a bird*
Flank, *or belly*
Flanque *of an army*
Fleam *to let blood with*
Phlegm, *a cold humour*
Grater *for a nutmeg*
Greater, *larger*
Grate *for coals*
Great, *big*
Grey *colour*
Grey, *a fiſh*
Hawk, *or ſpit*
Hawk, *a bird*
Hoop *for a tub*
Whoop, *to cry out*
Ile *to walk in*
Iſle, *an iſland*
Indict, *accuſe*
Indite *a letter*
Ingenious, *witty*
Ingenuous, *free*
Knave, *diſhoneſt*
Nave *of a cart wheel*
Limb, *a member*
Limn, *to paint*
Line, *length*
Loyn *of veal*
Manner, *cuſtom*
Manor, *lordſhip*
Meſſage, *buſineſs*
Meſſuage, *a houſe*
Mews *for hawks*
Muſe, *meditate*
Mite, *money*
Might, *ſtrength*
Moat, *a ditch*
Mote *in the ſun*
Naught, *bad*
Nought, *nothing*
Oar *of a boat*
Ore, *metal*
Pail *of water*
Pale, *wan*
Pale, *a fence*
Palate *of the mouth*
Pallet, *bed*
Pain, *grief*
Pane *of glaſs*
Pair, *a couple*
Pare *off the rind*
Peal *upon the bells*
Peel *the outſide*
Peace, *quietneſs*
Piece, *a part*
Peer, *a nobleman*
Pier, *a haven*
Pint, *half a quart*
Point, *a ſtop*
Place, *ſervice*
Plaice, *a fiſh*
Plane *for a joyner*
Plain, *or viſible*
Pole, *a long ſtick*
Poll *of the head*
Poſy *of flowers*
Poeſy, *poetry*
Pour *down*

Power

Power, *or might*
Pray, *beſeech*
Prey, *booty*
Reddiſh, *ſomewhat red*
Radiſh, *a root*
Relick, *the remainder*
Relict, *a widow*
Race *to run*
Raſe, *blot out*
Raiſe, *to lift up*
Rays *of the ſun*
Rap, *a little blow*
Wrap, *or fold*
Reſt, *ſleep*
Wreſt, *twiſt*
Salary, *wages*
Cellary, *for ſalad*
Scent, *ſmell*
Sent *of an errand*
Soar, *fly aloft*
Sore, *painful*
Stair, *or ſtep*
Stare *with the eyes*
Tale, *a ſtory*
Tail *of a bird*
Tares *among the wheat*
Tears *from the eyes*
Vain, *idle*
Vein *of blood*
Ware, *goods*
Wear *cloaths*
Wair, *water-houſe*
Waiſt, *the middle*
Waſte, *conſume*
Wait, *expect*
Weight, *burden*
Yew *tree*
Ewe, *lamb.*

Of the two Signs of INTERCALATION; *viz. The* PARENTHESIS, *and* CROTCHET.

THE *Parentheſis* ſerves to incloſe ſuch parts of a Period as make no part of the ſubject, indeed, yet at the ſame time ſtrengthen and raiſe the argument; which, however, would looſe nothing of the ſenſe or ſubſtance, were the [in Parentheſes] incloſed matter taken away. Thus, for inſtance; Some Heathen nations *(we read)* adore the Sun—Did you but know *(I ſpeak ſincerely)* how much I think myſelf obliged, *&c.*

But to incloſe a whole ſentence between Parentheſes, or as much as will make ſenſe of itſelf, is traverſing the intention of Parentheſes.

Gentle-

Gentlemen who know to write without confining their language to Parentheſes, now make no uſe of them, but put their intercalations between two Comma's; which makes them as intelligible as tho' they were wedged in between Parentheſes. Nevertheleſs, where Authors think otherwiſe, they ought not to be thwarted in their judgment, eſpecially if they expreſs it in their Copy.

Parentheſes are caſt to ſtand according to the poſition of Letter; and therefore Italic ones ought not to ſerve with Roman, nor theſe with Italic matter of intercalation.

To diſtinguiſh the two parts of the Parentheſis in reading of proofs, its firſt ſemicircular figure is called *Parentheſis*, and the other is ſignified by reading it, *Cloſe*; which anſwers to *claudatur*—the term uſed by Correctors in foreign parts.

Parentheſes ſerve likewiſe to incloſe letters, or figures, for References.

The *Crotchet* has relation to the Grammatical Figure, called *Elliſis*; which admits of omitting ſome words in a ſentence, that are nevertheleſs underſtood. Thus we ſay, *I was at St. Paul's*; underſtanding, *Church*—*I am going to the Opera*; meaning, *Houſe*. Such Ellipſes are frequently ſeen in ſchool-books for Latin, where the words to be omitted are put between Crotchets, that ſcholars may have the full ſcope of the ſentence; and at the ſame time accuſtom themſelves to elegant Latin. But inſtead of uſing Crotchets upon the like occaſion, ſome diſtinguiſh Ellipſes by Italic, provided nothing elſe is varied in the Text;

as it is in Engliſh Bibles, where ſuch words as are elegant omiſſions in the Hebrew, are filled up by words in Italic letter. Crotchets are alſo uſed,

1. In Work of Receipts and Preſcriptions, that make but ſhort paragraphs, and are generally ranged alphabetically. In ſuch work, what would elſe ſerve for Heads by themſelves, is put in Italic at the beginning of each Article; as, *Hare, how to roaſt.*]—*Wine, how to clarify.*]—*Strengthening-plaiſter, how to prepare.*]

2. In Forms of particular Prayers; and Notations; as *Reſtore him* [*her*] *we beſeech thee*—*This is the firſt* [*ſecond, third*] *time of*, &c.

3. To put the Folio's of Pages between, that have no Running Titles.

4. To incloſe Letters, or Figures, for References.

5. In Poetry, with Reglets between that anſwer to ſome Body of Letter, which generally is Long-primer. In this caſe ſuch word or ſyllable as will not come into the meaſure, is put under, and ſometimes over the line to which it pertains; thus,

Patterns of labour we ſhall [want, never
While we behold the ſmall, but pain- [ful ant.

Of the Sign of Abbreviation, viz. APOSTROPHE.

WE call the Apoſtrophe a Sign of Abbreviation, becauſe (ſave its cloſing a Quotation) where-ever it appears, it denotes the ejection of ſome letter, or letters, that ſuffer themſelves to be

cut

cut off by an Apoſtrophe. To this the Vowel *e* yields oftener than any other letter, not only in Poetical Works, but alſo in Proſe Writings; for the *e* may be cut off by an Apoſtrophe, in all ſuch Verbs whoſe Preterimperfect, or other Tenſes, end in *ed*, be the Conſonant what it will that preceeds the Vowel, except the *d*, which does not allow of having the *e* ſuperſeded by an Apoſtrophus: neither is it elegant to put that Accent after *c* and *g*, becauſe omitting the *e* gives the ſyllable a rough and harſh ſound; tho' that is not regarded in Poetry, where it contracts two ſyllables into one, to give a Verſe its proper meaſure. But in the above caſes, a Compoſitor uſes the Apoſtrophe after his own diſcretion, and according as he finds what way the ſyllable *ed* runs the ſmootheſt.

Beſides the influence which the Apoſtrophe has over the *e*, it retrenches the *l* in *cou'd*, *ſhou'd*, *wou'd*: but this is done upon ſufferance by the Maſter-Printer, and Author; tho' the abſence of the mute *l* can no-ways leſſen the credit of an elaborate Eſſay; but may help a Printer to lengthen his Letter, eſpecially if he lives at ſuch a diſtance that he cannot be ſerved upon occaſion: and *l* being a Sort which in moſt Founts runs ſhort.

The Apoſtrophe, ſometimes, cuts off a Vowel at the beginning of words, as *'bate*, *'ſcape*, *'Squire*: ſometimes an entire ſyllable; as at *'prentice*, *'fore*, *'change*. But theſe and many other Abbreviations of this kind are not uſed in ordinary Matter, but chiefly in Poetry, Plays, and Epiſtolary and Humorous Writings; and are under the arbitration

of an Author, who beſt knows where ſuch Contractions ſerve his purpoſe.

The monoſyllables *tho'*, and *thro'*, are oftener ſhortened, than ſet at length.

The Genitive caſe of the Singular number is generally known by having *'s* for its termination; which [s] when it ſtands with a Proper name, is varied from the Lettet of that name.

Before Engliſh Law was made more intelligible, and its fulminant phraſes were ſoftened, by the Legiſlator's aboliſhing the Gallic inſtitution, and ordering Law to ſpeak in our national language, The Apoſtrophe was of ſingular ſervice to puzzle the Civil Reader; but convenient to the Compoſitor, becauſe by means of our mark of Abbreviation, he was at liberty to ſhorten and to lengthen all ſuch words as would admit of either. But Latin Law-matter becoming now obſolete, we ſhall make no further obſervations upon it, leſt we ſhould be thought to regret the extirpation thereof.

After what we have ſaid here, concerning Abbreviations by Apoſtrophes, it will be fit to mention, that no uſe is made of that ſymbol in matter of Holy Scripture, nor in Forms of Prayers; but that every thing there is ſet full and at length; *tho'* and *thro'* not excepted. To this even the Latin Law-language had regard, and did not ſhorten the word *Dominus*, when it implied God's name; whereas *Dom' Reg'* is put where the King's Majeſty is underſtood.

In the French, the Apoſtrophe retrenches the vowels of the following Particles, viz. *Je*, *te*, *ſe*, *la*,

la, *le*, *ce*, *de*, *me*, *que*, when they are followed by words that begin with a Vowel, or an *h*. And by the ſame rule *entre*, *juſque*, *quelque* have their final *e* cut off, when it has *eux*, *elles*—*à*, *au*, *aux*—*un*, *autre*, after it; as, *entr'eux*, *juſqu'à*, *quelqu'un*.

Several Italic letters being kerned, the Apoſtrophe does not join to *d' f' j' l'*, but require a Hair-ſpace before them.

SECT. III.

Of QUADRATS.

THE different meaſures to which Quadrats have of late been caſt, anſwer either to Four, Three, or Two m's of their reſpective Bodies, beſides the One-m, and n-quadrats. But, note, that four-m-quadrats are counted too large pieces of metal, when they are carried beyond the breadth of four m's Engliſh.

Tho' the ſaid three ſorts of large Quadrats may ſerve to fill up moſt Blanks, they often require the help of n-quadrats, to juſtify lines that are made to the meaſure of m's, *and* an n; and therefore a three-n-quadrat would often be of ſervice, and ſave m and n-quadrats, eſpecially in Figure-work where articles do not amount to thouſands. That this has been conſider'd in the late Mr. JAMES's time, we judge by obſerving three-n-quadrats in the Founts which were caſt by him.

Not only m and n-quadrats, for Figure-work, but alſo the larger ſorts, require a Founder's utmoſt care in dreſſing them; for if they differ ever

ſo little in the depth of their Body, the fault will be diſcovered ſooner than in Letter, eſpecially in Poetical matter—the teſt for Quadrats. And here it will be found, how inconvenient, and even prejudicial it is, to have Founts of the ſame Body caſt to different Sizes; becauſe every Quadrat is hereby confined to its own Fount, and cannot ſerve in an other, unleſs by accident, and upon unavoidable occaſions.

Large Quadrats, caſt exactly to m's, are very convenient Sorts in Table-work; but as vexatious, if they prove too tight; and therefore, if they *cannot* be caſt to that exactneſs which they require, the leaſt of the two faults would be, to ſee them rather too ſlack than too hard for the Compoſeing-ſtick; for a line of quadrats, if juſtified to the meaſure, will be found too tight, in comparing it with a line of matter, which, as it were, is perforated, and will ſhrink at the force of a Mallet; whereas Quadrats, being of a ſolid body, maintain their extenſion.

Reglets, of the ſame Body with the Letter of the Work, are more proper for Whites than Quadrats, becauſe Reglets are capable to interrupt the hanging and crookedneſs of Matter.

In large Letter, as Greatprimer, and upwards, bits of Reglets of the ſame Body are ſometimes uſed for want of quadrats.

Caſting large Quadrats to m's, is not practis'd every where alike; for in Germany ſome caſt their Quadrats to different unlimited Sizes; of which the largeſt ſort ſerves for Marginal Notes.

SECT.

SECT. IV.

Of SPACES, *and* SPACING.

THE uſe of Spaces is, to ſeparate one word from another, thereby to render reading eaſy and diſtinct; whereas in the infancy of the Art, Matter was printed ſo very cloſe, that it was difficult to diſtinguiſh word from word.

If we reckon the n-quadrat among the Spaces, as it really ought (when uſed in Matter), we may count four ſorts of Spaces for compoſing, viz.

Two to an m, or two n-quadrats.
Three to an m, or three thick Spaces.
Four to an m, or four middling Spaces.
Five to an m, or five thin Spaces;

beſides Spaces for juſtifying, called *Hair Spaces*; of which ſome are caſt ſo very thin that they deſerve to be admired.

Neither the German, French, nor Dutch Letter Founders keep to this Form of caſting Spaces to no more than three ſizes, but caſt them to ſeveral irregular thickneſſes, to make true Spacing more eaſy. This ſeems to be intended by the Dutch in particular, who are not backwards to caſt the greateſt part of their Spaces to thinner ſizes than moſt Compoſitors care for — But, whether this uncommon fault proceeds from a real deſign to facilitate Spacing; or whether it is done in imitation of the original Spaces, we leave to the inquiſition of others.

The greater the variety of Spaces, the more eaſy is Spacing to a Compoſitor. It is for this

reaſon

reaſon that leſs opulent Printers in Germany ſave all the thin letters of a Fount which they deſign to throw away, and have them cut and dreſſed, to ſerve for Spaces in a Fount of the ſame Body, and caſt to the ſame ſize: which augmentation or mixture of Spaces cannot be attempted where Founts are otherwiſe conditioned.

Of SPACING.

SPacing conſiſts in putting a proper diſtance between words, either by Spaces, or m and n quadrats.

Matter is ſpaced either Wide, or Cloſe. Thus, lines in Large and Small Capitals require an n quadrat between word and word; whereas in Lower-caſe matter a middling Space makes a ſufficient ſeparation.

Capitals being generally ſet with Spaces between each letter, regard ſhould be had to thoſe letters that bear off each other, and therefore admit of a thinner, and ſometimes of no Space at all, between them, as VA AW FA AT.

In common Roman Matter, a moderate equal diſtance between word and word, is counted True Spacing, and recommends a Compoſitor greatly for a good workman—which epithet, at leaſt, He deſerves, who perſeveres in performing, for neatneſs ſake, what is prejudicial to his preſent intereſt, and meets with very few judges beſides.

In ſpacing cloſe lines, with Capitals in them, we leſſen the Spaces before large letters, to gain the more room between common words.

It is an old rule, To put an n-quadrat after an f: but this is not always regarded, unleſs the arch of that letter is ſo very projecting, that no leſs than ſuch a ſpace will ſeparate it well from the next word.

It is alſo a rule, to put an n-quadrat after a Comma, Semicolon, *&c.* but it is no law neither; tho' (were it of any ſignification) it might be made one, in matter that makes no full lines.

Another rule that is inculcated into beginners, is, to uſe an m-quadrat after a Full-point: but at the ſame time they ſhould be informed, not to do it, where an Author is too ſententious, and makes ſeveral ſhort periods in one Paragraph. In ſuch caſe the many Blanks of m-quadrats will be contemptuouſly called *Pigeon-holes*; which, and other ſuch trifles, often betray a Compoſitor's judgment, who may be a good workman elſe.

The j requires a ſtrong ſpace before it, eſpecially after a word that ends with g. The ſame is to be obſerved between words whereof the one ends, and the other begins with, aſcending letters, whoſe perpendicular ſides face each other; as, d b, d h, d k, d l, l b, l h, l k, l l.

To uſe Spaces where n-quadrats will ſerve, is making the former ſcarce; which is often done by thoſe who think n-quadrats betwixt words too much; and at the ſame time do not conſider that two thick Spaces extend themſelves further. And again, to uſe n-quadrats where-ever there is room for them, would too ſoon leſſen them. Both therefore ought to be uſed diſcretionally, according to the plenty of one and the other. And tho' there

may be no want of n-quadrats for ordinary matter; yet as Figure-work requires a large quantity of them, they ſhould be ſaved out of common matter, to ſerve upon the like occaſions.

Spacing being an Article of moment to a Compoſitor, it is a duty in one who has the care of inſtructing a beginner, to acquaint him with every thing that can forward him in well-ſpacing; that ſo he may accuſtom himſelf to a method which ſhall ſeem beſt to him; though moſt Compoſitors chuſe to put a thick Space, called *The Compoſing Space*, after a word. But this (in our opinion) is not the moſt ready way; becauſe if the ſpelling part at the end of a line does not admit of them, the trouble of changing them is conſiderable; and therefore thoſe who put Spaces as they come up, have a better chance to juſtify the contents of their lines to equal diſtances. Add to this, that putting nothing at all after a Comma, Semicolon, or even after a Full-point, in compoſing, ſhews more readily [towards the cloſe of a line] how much more or leſs may be taken in; and what Space may be allowed after a Point or Points in a line.

To ſpace open and wide, is no advantage to a Compoſitor, and waſtes Spaces; for want of which ſometimes Letter lies uſeleſs in Caſes. What farther attends ſetting wide, is, that it diſcovers where an Out has happened, by the cloſeneſs of the matter where the ſame has been got in: And as to Doubles, they ſhew themſelves too conſpicuouſly by the Pigeon-holes which are made to drive out what was doubled; either of which accidents

cidents may be remedied much ſooner in matter that is ſpaced between both.

Were it poſſible to keep each ſort of Spaces ſeparate, the thickeſt, then, would beſt ſuit Italic, becauſe that Letter requires to be ſpaced more open than Roman, on account of its kerned and projecting letters. Thus the *f g j p ſ y* require a ſtronger Space *before* them than words that begin with any other letters; and *d f l* demand one of the ſame force *after* them, when they are the laſt letters of a word. But to ſeparate Italic Capitals properly and equidiſtant, is what tries a Compoſitor's judgment which he has of Spaceing: for the various approaches which they make to each other, on account of their obliquity, and being kerned beſides, makes it difficult to bring them to an harmony; and would make them more ſo, were it not for Hair-ſpaces, which in that caſe are of ſingular ſervice; and which ought not to be uſed profuſely, that they may not be wanting upon proper occaſions. Accordingly, after Italic Capitals have been ſpaced all alike, it will ſoon appear which of them ſtands too nigh another; and which bear off too much; both which inequalities a judicious Workman rectifies by ſhifting and changing his Spaces till they ſeem to ſtand equidiſtant: though it is work that always turns out to a Compoſitor's diſadvantage.

In Work of Poetry, it will recompenſe a Compoſitor's trouble to collect and to pick as many thick Spaces as he can, that he may ſpace his Matter all alike, and not be interrupted by Spaces that are too thin to be put between open matter.

On the other hand, it will be equally convenient to throw out thick Spaces, for Work that is ſpaced cloſe, or where a Compoſitor has accuſtomed himſelf to ſpace very cloſe.

But, after all theſe hints which we have given about Spacing—What will they awail, if traverſed by Alterations, which are too frequently made, *after* a Compoſitor has acquitted himſelf like a workman, in his functions? What will they awail, permit us to aſk again—if Authors will not prepare and reviſe their Copy; but leave that till it comes to a proof-ſheet; when, judging their firſt conceptions too inſufficient for the ſupport of their arguments, they betake themſelves to ſtriking out, changing, and adding, what their after-thoughts preſent to them—to ſuch a degree, ſometimes, that by improving their firſt ideas, the ſenſe of the original Copy is often loſt—the endeavours uſed in ſpacing fruſtrated; and Printing-charges augmented. But how theſe Gentlemen would do in caſe Providence had not ſtationed them on a ſpot where the liberty of Printing without Licence is enjoyed, is not difficult to gueſs; for the conſequence would be, that they would digeſt and amend their firſt conceptions in ſuch a manner as not to want alterations in a Proof; ſince in thoſe parts where the Preſs is licenſed; it is not allowed to make any, but to abide by the Copy at it is returned by the Cenſor. All the amendments, therefore, which an Author thinks proper of, are made in the original Copy; which, if it abounds with too many, is tranſcribed, that it may be fit to be peruſed by the licenſing Officer; and

afterwards to be put up among other Manuſcripts that have paſſed the preſs. But that we may not enter upon a prolix narration of what is concomitant to our premiſes concerning Copy, we will conclude this Chapter, with taking notice, that

BLACK LETTER conſiſts of as many Sorts as a Common Fount of Roman; ſave that the firſt has two different r's, one of which is called the *ragged* r [ꝛ], and is particularly uſed after letters that round off behind, whether they be Capitals, or Lower-caſe Sorts. Thus they are properly put after the following Capitals, viz. 𝔅 𝔇 𝔊 𝔇 𝔓 𝔇 𝔚; and after theſe Lower-caſe letters, viz. 𝔟 𝔡 𝔥 𝔬 𝔭 and 𝔴.

The ragged r, of which we have taken this ſhort notice, witneſſeth, that the German letters owe their being to the Gothic or Black characters that were firſt uſed for Printing: for the Germans have a ragged r, which they call the *round* r; but which, in modelizing their letters to the preſent ſhape, they have caſtrated, by depriving it of its comely tail. But that they do not know the proper application of that letter, may be gathered from their uſing it in very cloſe lines, inſtead of common r's, thereby to gain the room of a thin Hair-ſpace. Which obſervation we have made on purpoſe to aſſiſt thoſe who delight to exerciſe themſelves in that painful ſtudy which attends writing *De Origine rerum*.

CHAP.

CHAP. V.

Of the APPURTENANCES *to Founts of Letter.*

TO give a Printing-houſe the epithet of *Complete*, amounts to no more than a compliment; ſince (in a ſtrict and literal ſenſe) no Printing-houſe can be ſaid to be complete, unleſs it is provided with all the Fuſil Materials for Modern and Antient languages. But as it would be folly to attempt ſuch a vanity that would only waſte a man's ſubſtance, it is ſufficient for a well-eſtabliſh'd Printer to be poſſeſſed of different Founts of Letter for the national language of the country where he is ſettled; and not to want ſuch other metal utenſils as are appurtenant to them, and of which ſome are ſo frequently uſed, as makes them unavoidable. The neceſſary pieces of Typographical Furniture, therefore, are,

1. Two-line Letters.
2. Rules.
3. Braces.
4. Superior Letters, and Figures.
3. Fractions.
6. Quotation Quadrats.
7. Flowers.

Theſe being the more neceſſary parts of a Printer's Apparatus, we ſhall conſider them in their order.

SECT.

SECT. I.

Of TWO-LINE LETTERS.

THE Two-line letters that are caſt to regular Bodies are, in their Aſcending order, the following, viz. Two-line Brevier, Two-line Long-primer, Two-line Pica, Two-line Engliſh, and Two-line Greatprimer. As for the reſt, viz. Four lines Pica, and Five lines Pica, becauſe they come not under the denomination of Two-line letters, they beſt become the name of Title-letters: for though they may ſerve for Initial letters upon ſeveral occaſions, yet they ſeem to us too overbearing to the mild aſpect which Pica letter preſents itſelf with. And that we have taken no notice of Two-line Small pica letters, is becauſe they are caſt to an Irregular Body, and eaſily miſtaken for Two-lines Pica; which is the reaſon that Printers have hitherto made ſo little uſe of them, and that they have not appeared till lately. In the mean time, where the full-faced Capitals have not yet had acceſs, lean-faced ones are ſtill thought to look neater before Small-pica, than one of a larger aſpect; which, if required, might ſoon be complied with, by changing it into one of two lines Longprimer.

Two-line Letters are caſt to the full depth of their Body; but is a fault that ſhould have been taken notice of before now: for they having ſuch a deep Face, they deſcend below the line in which they ſhould range, according to the different Bo-

dies

dies thereof: And that the excurſion from that imaginary Line ought to be prevented, is confeſſed by a Compoſitor's taking care that a Fac ſhall not touch the letters under it; from whence it conſequently follows, that Two-line letters ſhould not bear upon letters under them; as they needs muſt do where they ſtand over Aſcending letters, according to this ſketch, viz.

Tho' the excurſion which our Two-line letters make, might be remedied, by putting a Scabbard *over* the beginning line of the Matter, and a bit of the ſame thickneſs *under* the Two-line letter; yet as this would be attended with the loſs of too much time to a Compoſitor, the moſt effectual way would be, To caſt Two-line letters kerned, ſo as to hang over at their Heads, as much at leaſt as they exceed at the Foot, and ſtand out of Line with the Letter of the Work.

To uſe full-faced Capitals upon every occaſion where Initial letters are required, does not add to neatneſs, but rather leſſens the ſame; eſpecially in Work of narrow meaſure, and ſhort Chapters, or other Diviſions; in which caſe a proportionable thin-faced Capital is preferable to a full-faced one; which, if much worn, looks more like a *pied de meucke*, or a Paragraph before a Rubric, than a neat Initial letter.

Common Capitals are of moſt ſervice when they are caſt to the extent of the Top-line, that

their

their Top-line, that their Heads may rather advance over, than range with, Aſcending letters; of which theſe two M's may ſerve for an inſtance.

Here the firſt of theſe two Capitals [caſt in London] ranges with the Small-pica M's at its ſides; whereas the other [caſt in Holland] does not reach further than to the Head-line of the Small-pica H's which it has at its ſides.

In Germany they differ in this article from all other Printing Nations; and are not contented that the initial letter ranges with the Matter, but drive the laſt down, ſometimes to half the depth of the former, that ſo much of the Fac, or initial letter may ſtand above the Matter—And this they fanſy looks handſome!

The curtailing the J in our Two-line letters, gives it a diminutive look; not having the ſame free turn and comely Face which was originally given to it; and therefore might have been left in its former ſhape, tho' it ſhould run to the depth of three lines, on account of its tail.

Capitals of the larger ſorts, ſome Founders in Germany caſt hollow, and even ſo hollow that we have ſeen them filled up with pitch, to ſupport their ſuperficies. This we have obſerved above fifty years ago, in flower'd Capitals, caſt to a ſquare of five lines Pica: but whether this has been practiſed ever ſince, we cannot tell with certainty; tho' we ſuppoſe, that Founders are not ſo ſparing of their metal, at preſent.

SECT. II.

Of RULES.

RULES are either Braſs rules, Metal rules, or Space rules; whereof the firſt are made by Joiners, and the other two ſorts caſt by Letter Founders.

Braſs rules ought to be exactly letter-high: If therefore Founts differ in height to paper, they cannot be of equal ſervice in a Printing-houſe: for if they are higher than Letter, they come off black and broad; and, beſides hindering the adjoining letters from appearing, they cut both paper and tympan. On the other hand, if Rules are lower than Letter, they do not appear at all, eſpecially if they are thin, and ſtand between matter without Scabbards at their ſides; which, though (in particular caſes) they *may* be left out in Roman Letter; yet in mixt matter, or Italic, a Scabbard at leaſt is required before and after a thin Braſs rule, to prevent its touching upon *d f l* at the fore-ſide; and upon *f g j p ſ y* at the hind-ſide thereof.

Braſs rules being commonly cut to the length of ſixteen inches, their equality, as to height, from end to end, is not always to be depended on; and therefore ſhould be tried: which is done by holding the foot, and afterwards the face-ſide of the whole length upon an Impoſing ſtone, and obſerving, whether light can be diſcovered betwixt the Rule and the Stone; which if it appears, it proves the Rule faulty, and ſhews where it drives

out

out in height, and occaſions a hollowneſs in ſome other place.

The Face of Rules ought likewiſe to be conſider'd, that it may be of an equal bold, or elſe tender look, according to the bigneſs of the Letter or Figures with which they are uſed. But we find a great difference in the Face of Rules, when we come to piece them; unleſs the Compoſitor endeavours to dreſs the ſhorter pieces ſo that they may not be diſtinguiſh'd from the mean length. But becauſe piecing of Rules is often attended with conſiderable trouble, few Compoſitors chuſe to ſhew their dexterity therein, till they are urged to it by the ſcarcity of them.

The thickneſs of Rules for Table-work ſhould be proportionable to their Face, without ſo much Sholder as ſhall hinder a croſs rule to join a perpendicular line; ſince it is a maxim, "That "Rules [in Table-work] ſhall fall upon, and "touch Rules": which, if it is followed, makes Table-work look moſt agreeable.

In places abroad, where they employ neither Joiners nor Mathematical Inſtrument-makers in making of Braſs rules, the Copper-ſmiths, ſometimes, have a jobb of them; becauſe moſt Printers in Germany fanſy, that Copper receives Ink kinder than braſs; which they count to be a metal not fit for Printing; and therefore rather uſe Tin, which they cut out themſelves, every one according to the height of his own Letter. Another way which ſome uſe for making Rules, is this: They run Metal between two Reglets, made on purpoſe higher than Letter; and having caſt

a quantity of theſe Metal ſlips to the deſigned length and thickneſs, they give them to ſome Joiner, who puts an edge to them, and finiſhes the bottom ſo as to ſerve for a kind of Mourning rule, which we find uſed upon different occaſions, in books printed in Germany. But tho' theſe lengths of rules are not fit for Table-work, on account of their bearing off from being touched by other rules, they are nevertheleſs of excellent uſe in other reſpects, eſpecially between columns; where they keep their diſtance from the Matter, without the uſe of Scabbards.

Of METAL *Rules.*

METal Rules, like Quadrats, are caſt to m's, in ſuch Founts as are commonly employed in Figure-work; which for the generality are Long-primer, and Pica.

Metal rules are uſed in Schemes of Accounts, to direct and connect each Article with its ſummary Contents, where they ſtand oppoſite, and diſtant from each other: in which caſe all the different ſizes of Rules are uſed, to prevent one rule from falling upon another, eſpecially of the ſame force; and to hinder their ranging, except the laſt in a line, which approaches the Figure column within an m-quadrat, and by that means fall upon each other *behind*; tho' (on account of the different ſizes) they do not range *before.*

Metal rules, ſometimes, ſtand for *Noughts*, in Columns of Figures; where the Rule ſhould not exceed the extent which figures require. Thus in

a co-

a column of four n's, a two-m-rule is anſwerable to them; and where the numeral contents of a column do not amount to above Hundreds, a three-n-rule will ſuffice, tho' for want thereof a column ſometimes muſt be made wider, and n-quadrats thereby waſted: to prevent which, either three-n-rules, or elſe ſingle n-rules ought not to be thought uſeleſs, unleſs it can be ſuppoſed that *every* meaſure is made to m's.

Metal rules of a neat cut, and curiouſly caſt to ſtand in line, and join, are very uſeful in a Printing-houſe, conſidering that they ſerve not only for rectilinear, but alſo perpendicular progreſſions, where no other rules are to touch them. But tho' they have Sholdering ſufficient to bear off the Matter, they require nevertheleſs a Scabbard, or, if it will admit, a Reglet before and after them, that they may run ſtraight, and meet with nothing that can throw them out of line.

Sometimes a Rule ſtands for a ſign of Repetition, in Catalogues of Goods, where it implies *Ditto*; and in Catalogues of Books, where a rule ſignifies *Ejuſdem*, inſtead of repeating an Author's name, with the Title of every ſeparate Treatiſe of his Writing: But, Note, that no ſign of Repetition, no more than *Ditto*, *Ejuſdem*, or *Idem* muſt be uſed at the top of a page; but that the name of the Author, or Merchandize, muſt be ſet out again at length; and if their ſeries continues, to denote the continuation thereof, at every article, by a rule of three, or four m's, ſo as to range, inſtead of extending the rule to the different lengths of names.

At other times a Rule ſtands for *to*, or *till*; as, Chap. xvi. 3—17. that is, From the firſt *to* or *till* the ſeventeenth verſe.

And at other times, again, a rule ſerves for an Index, to give notice, that what follows it, is a Corollary of what has preceded; or otherwiſe Matter of import and conſequence.

Metal rules, when they ſerve for Leaders, are improperly uſed in the laſt line of an Article that is braced.

Of SPACE *Rules.*

SPACE Rules are not always caſt to the ſame thickneſs; tho' two of them generally anſwer to the depth of a Pearl quadrat. But their thickneſs is not of ſo much moment as their being of a neat look, and to join well; in which caſe they may be counted valuable Sorts in a Printing-houſe, conſidering that they not only ſave Braſs rules, but alſo come off more egal, between columns of cloſe matter; tho' they always appear beſt when they have the advantage of running between two Scabbards.

Tho' all the due care ſhould be taken by a Founder to caſt Space rules to a true Straight-line, and to join well, yet would it be more ſatisfactory to ſee them caſt with a Nick, or Signature to them; ſince it is poſſible, that the Sholder of one ſide of the rule may bear off more than of another; and that therefore a Nick would ſerve for a guide, to run them under the ſame ſide of their Sholders.

SECT. III.

Of BRACES.

BRaces are uſed chiefly in Tables of Accounts, and other ſuch-like Matter that conſiſts of a variety of Articles, which would require much circumlocution, were it not for the curious method of Tabular Writing, which is practis'd in England to greater perfection than in any other Nation.

Braces ſtand *before*, and keep together, ſuch Articles as are of the ſame import, and are the Subdiviſions of preceding Articles.

Braces, ſometimes, ſtand *after*, and keep together, ſuch Articles as make above one line, and have either pecuniary, mercantile, or other poſts after them; which are juſtified to anſwer to the middle of the Brace; thus,

	l.	*s.*	*d.*
To 601 *lb.* weight of Letter, at 18 *d. per lb.* }	45	1	6

Where Matter is not braced in, the Sum thereof runs out at the laſt line of each Article; thus,

To 601 *lb.* weight of Letter, at 18 *d. per lb.* — — —	45	1	6

The bracing ſide of a Brace is always turned to that part of an Article which makes the moſt lines.

Braces are ſometimes uſed in the Margin, to cut off a Chronological Series from the proper Notes of the Work.

Table-

Table-matter is generally braced in, when it wants driving out in width; thus,

A — — — 200 } 500
B — — — — 300 }

Whereas for driving down, we uſe the following method, viz.

A — — — — 200
B — — —— — —— 300
500

Sometimes the ſums of ſeparate Articles are run out, and braced together, to collect them into an aggregate ſum; thus,

A — — — 200
B —— — — 300
——500 }
C — — — 400 } 1400
D —— —— 500
——900 }

And ſometimes both the primary and ſecondary ſums are braced in, and the aggregate collected from the laſt of the two; thus,

A — — — — 200 } 500 }
B —— —— —— 300 } } 1400
C — — — — 400 } 900 }
D — — — — — 500 }

Braces are generally caſt to a Longprimer Body; of which the deepeſt anſwer to ſix lines of that Letter; and therefore where longer Braces are required, they are made of Braſs rules. But becauſe every Compoſitor is not alike ſkilled in giving them their proper turn; beſides that ſome think

think it not pertinent to their profeſſion to work in Braſs, moſt Printing-houſes are provided with Middles and Corners, which anſwer all the purpoſes of Braces, and are preferable to thoſe made of Braſs rules; conſidering that the make and the face of theſe is always varying; whereas Middles and Corners being caſt in a Mould, are not ſubject to changes.

Middles and Corners, as well as Rules, are the teſt of a Founder's carefulneſs; both requiring the ſame accuracy, to make them ſeem to be of one piece. And as to dreſſing them, their Sholders ſhould be plained away ſo that no Bearding might be apprehended, ſhould they even ſtand expoſed: on which account they might be caſt to a leſſer Body than Longprimer, were it not that every Printing-houſe is provided with that ſize of quadrats.

Middles and Corners are very convenient in Genealogical Work, where they are uſed the flat way; and where the directing point is not always in the middle, but has its place under the name of the Parent, whoſe offspring ſtands between Corner and Corner of the bracing ſide, in order of primogeniture.

Braces, ſometimes, are uſed inſtead of Rules, eſpecially in Titles of books, where the Heads of the principal Parts are recited in two columns that do not exceed the depth of a Brace; when two of them are put this way; viz.

SECT. IV.

Of SUPERIORS.

BEcauſe we have already been ſpeaking of Superior Letters and Figures, in our Section of *References*, we ſhall ſay the leſs of them here; and therefore only obſerve, That Superior Letters ſhould contain no more than the bare Alphabet, without j ſ v, and the Double letters ff ſſ; which we have ſeen in a Dutch Fount, where all the Lower-caſe Sorts were caſt into Superiors, & and & not excepted. We alſo take notice, that in caſting Superior Letters, a larger number ſhould be caſt of the firſt eight Sorts; a leſs of the ſecond eight Sorts; and a ſtill leſs quantity of the third eight Sorts; becauſe it is often that References begin with [2] in every page; tho' ſometimes they are continued to the end of a Chapter, or other diviſion of a work; in which caſe they may run the length of an alphabet, and more. But to make amends for this reduction, notice ſhould be taken to caſt a larger number of d h l o t y than of the other Sorts, eſpecially of o, which ſerves for other purpoſes, beſides being a Reference; and therefore requires more than double the number of a letter of the firſt claſs.

The ſame may be done to the Nought of Superior Figures, and a larger quantity caſt of this than another Sort: Nor would it be wrong, were the three firſt Figures, and eſpecially the figure One, to exceed the others in number.

Every Printing-houſe not being provided with Superiors, they may, upon occaſion, be contrived,

trived, by juſtifying ſmall characters in the room of them; as, Longprimer with Engliſh; and Brevier with Pica. But becauſe Minion, Nonpareil, and Pearl, are but in few Printing-houſes, we uſe common letters in Longprimer and Brevier Bottom Notes, to anſwer the Superiors in the Text. But this is a ſhift which may be very well avoided, unleſs it is to humour a whimſical Author, who obſtinately inſiſts upon having Superior Letters, or Figures, for References.

SECT. V.

Of FRACTIONS.

FRactions, or Broken Numbers in Arithmetic, are ſeldom caſt to any other Bodies than thoſe of Pica, and Longprimer; and therefore the firſt is equal to two Nonpareil quadrats; and the other, to two lines of Pearl.

Fractional Figures are caſt to m-quadrats, and therefore n-quadrats are requiſite, to juſtify a ſingle figure over a double one, without truſting them to be taken from the Fount of Letter; becauſe Nonpareil and Pearl are not met with in every Printing-houſe. And, were we to follow the Dutch, we ſhould want even halfs of an n-quadrat: for they caſt their fractional figures to n's; and at the ſame time ſome to m's; which are uſed where the Numerator, or upper part of a Fraction, has but one figure, and the Denominator, or lower part, two figures; yet where the Numerator conſiſts of two figures, and the Denominator of three, the firſt muſt have its figures n-thick; and even then cannot be exactly juſtified over the

Denominator, without Spaces whereof two are equal to an n-quadrat.

The *Separatrix*, or rule between the Numerator and Denominator, is in ſome Fractions joined to the foot of the firſt: but of late it has been conſider'd that the figures of 3 4 5 7 9 are thereby cramped, and for that reaſon it is now cut to run in the Top-line of the denominating figure; which is an improvement not undeſerving to be taken notice of.

Some of the ſingle Fractions have heretofore been caſt in a piece; but are now not regarded: yet would it be uſeful and convenient, were One-fourth, an Half, and Three-fourths continued to be caſt in a piece.

The goodneſs of Fractions does not conſiſt in their having a ſmall and fine Face; but rather in ſhewing themſelves full, and clear.

Where Fractions are wanting, a Diviſion ſerves to diſtinguiſh the Numerator from the Denominator, by putting it thus; viz. 3-8 12-63 16 50, tho' ſome other ſymbol might ſerve better for the purpoſe; and therefore we propoſe one that is ſimilar to an Italic *f* inverted, and whoſe figure takes in the whole depth of its body; which then would have this reſemblance; viz. 3/5 12/63 16/30. And as to the thickneſs of this Divider, we think it ſhould not exceed that of an n-quadrat, but rather join cloſer to the figures.

Where a Fraction happens with large-bodied figures, ſuch as Greatprimer, and upwards, it is ſet out at length, or elſe made of ſuitable figures, or after the above methods.

SECT.

SECT. VI.

Of QUOTATIONS.

THE name of theſe quadrats tells us, what they formerly were uſed for, viz. To receive all ſuch matter as was heterogeneous to the text. Hence we ſee in the productions of former Printers, that they delighted in ſeeing the pages lined with Notes and Quotations; which they enlarged on purpoſe, and contrived to encompaſs the pages of the text, that they might have the reſemblance of a Looking-glaſs in a frame. By thus crowding the pages with Notes, they could not want ſo many Quotations as we do at preſent, now we are convinced, that too many Notes are of no advantage to work that is to be called *curious*: for the Notes being always conſiderably leſs than the text, either this will appear too pale, or the other too black; and for this reaſon thoſe who have a notion of Printing, avoid to write many Side notes.

Quotation quadrats require to be dreſſed and finiſhed as carefully as any other Sort, that they may ſtand true upon all occaſions, either ſingle-broad, or double-broad; ſingle-narrow, or double-narrow, and in any other meaſure.

Quotations in a Printing-houſe ought to have been all caſt in the ſame Mould, to the height of common quadrats: but becauſe their height is not limited, we judge that it ought not to exceed the depth of four m's of Pica; for if they are higher, they will be in the Preſsman's way, and

in danger of the Hammer; to which they are moſt expoſed where they ſerve for White-lines.

Quotations are always caſt hollow; yet ſo various is their hollowneſs, as well as height, that when a pound weight of ſome is worth the uſual price, the ſame weight of others deſerves not half the value, if they are calculated for the conſumption of Metal more than for uſe.

Great part of the dead weight of Quotation quadrats is ſaved, by uſing bits of broad and narrow Quotation Reglets, as often as they can be admitted. But, note, that theſe bits ſhould be cut ſquare; and out of lengths commeaſurable with the Quadrat, and of wood that is harder than what is too often uſed for Furniture.

Of late, Quotations have been bored through, for the water to run off that gets into their cavities: but that aperture being too ſmall for a quick diſcharge, moſt Compoſitors put the bottom of a Quotation uppermoſt, that the water may run off the Groove of the quadrat.

Juſtifiers, as well for broad as narrow Quotations, are caſt, from Double Pica to all the Regular Bodies, even Pearl, incluſive: but the two ſmalleſt Sizes, viz. Nonpareil and Pearl, are ſeldom uſed, unleſs in a crowd of Notes; and therefore to aſſert that they are unavoidable, would amount to the ſame argument as that Small-pica, Bourgois, and Minion quadrats, ought to be received among Juſtifiers.

Juſtifiers are often made ſcarce, by being uſed with common quadrats, and not returned after they have done ſervice.

SECT.

SECT. VII.

Of METAL FLOWERS.

FLowers are caſt to all the Regular Bodies of Letter, from Greatprimer to Nonpareil, included; beſides ſeveral Sorts that are to the ſize of Small-pica.

Flowers were the firſt Ornaments which were uſed at the Head of ſuch pages that either began the mean Work, or elſe a ſeparate Part of it.

Tho' they formerly had no great variety of Flowers; yet were the few of them contrived to look neat and ornamental; being deep in Body, and caſt ſo that no bearings off could be diſcovered, but looked as one ſolid row.

But with the growth of Printing, and when Letter-cutters ſtrove to excel each other, they introduced alſo Flowers of ſeveral ſhapes and ſizes, tho' not of that ſymmetry and neat caſt of the former: nevertheleſs, being of a new invention, they were received, and variouſly employed, till cutting in wood was come to perfection; when that art was eagerly encouraged, and Flowers not regarded. From that time, till very lately, nothing has been thought to grace the firſt page of a Work ſo well as Head-pieces cut in wood; of which ſome have ſuch a wooden look, that even Mourning rules would look neater, were they put in the room of them.

The invention of cutting in wood, is claimed by the Germans, tho' the Italians ſeem to have a prior right to ſtile themſelves the Authors of

that

that Art. Nevertheleſs, tho' the former may have had *their* Worthies of the ſaid Art, it is apparent that they have taken their knowlege with them to the grave. And this has alſo been the caſe in France, where the Maſters of the art of cutting in wood have made a ſecret of their manuoperation, and left no diſciples of their abilities. Hence it was, that while Mr. JACKSON, an Engliſhman, was at Paris, he was wholly employed in furniſhing Printers there with Head-pieces and other Ornaments of his Drawing and Cutting. But it being above twenty years ſince he went to Rome, it muſt be ſuppoſed that his work in France is worn down before this time; which may be the reaſon that Flowers are come into faſhion again in France. But this, perhaps, would not have been ſo readily effected, had it not been for the particular genius and fancy of a Compoſitor at the King's Printing-houſe in Paris, who reſtored the credit of Flowers to an amazing degree, by making them yield to every turn which is required to repreſent a figure anſwerable to the rules of Drawing. Hence it may be gueſſed what great variety of florid Sorts were uſed to exhibit Ciphers of names, Forms of crowns, Figures of winged and other creatures, and whatever elſe fancy preſented to this typographical Floriſt. But it muſt be obſerved, that the king of France paid for this whim; the Compoſitor having a ſalary, and free acceſs to the King's Founding-houſe, to order the cutting and caſting every thing that could conduce to make his conceptions mature, and the performance of them admirable.

Thus

Thus has the uſe of Flowers been revived in France; and has ſtimulated the Germans to improve their Fuſil ornaments; whereby they have been inſtrumental to the conſiderable augmentation which Mr. Caſlon has made here in Flowers, and in which Mr. James likewiſe has ſo far proceeded, that we may ſoon expect a Specimen of them; by all which we ſhall be enabled to make Flower-pieces of oval, circulary, and angulary turns, inſtead of having hitherto been confined either to ſquare or to circular Flowers. But it is feared, that Head-pieces, Facs, and Tail-pieces of Flowers will not long continue, either in France or Germany; conſidering that the contriving and makeing them up, is attended with conſiderable trouble and loſs of time; and as no allowance is made for this, it will not be ſtrange, if but few ſhall be found who will give inſtances of their fancy, to detriment themſelves thereby. But this might be remedied, were Printers to recompenſe the Compoſitor for his painful application; and then to preſerve the ſubſtance of his invention intire, for occaſional uſe; being firſt well ſecured and conglutinated [by wetting it with Gum water], to keep it from breaking.

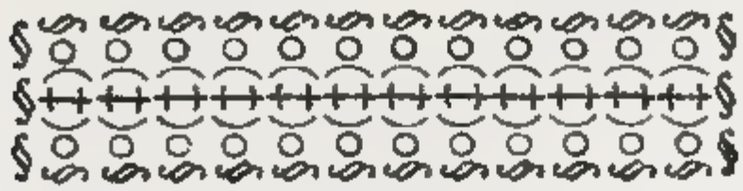
The uſe of Flowers is not confined to Ornaments over Head pages only, but they ſerve alſo, each Sort by itſelf, upon ſeveral other occaſions. Thus they are uſed in Miſcellaneous work, where a ſingle row of Flowers is put over the Head of each freſh Subject, but not where two or more are comprehended under the ſame title; which commonly have *Another—By the ſame*, &c. for their

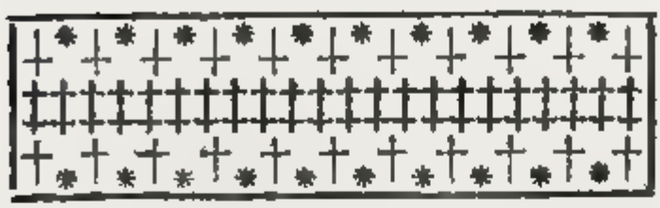
Head. As therefore Flowers appertain to Heads, it ought to be a rule, that a ſingle row of them ſhould be put over a Head that begins a Page, be it Part, Chapter, Article, or any other Diviſion, in Work that has its Diviſions ſeparated by Flowers.

Flowers being caſt to the uſual Bodies of Letter, their ſize ſhould be proportionable to the Face of the characters; ſince it would be as wrong to uſe Greatprimer Flowers with Longprimer Letter, as it is improper to embolden the look of Greatpriprimer by Longprimer Flowers.

Flowers being either of a rectilinear, angular, circular, or ſquare ſhape, they are uſed accordingly in making them up for Head-Pages; in which caſe angular Flowers beſt ſuit the top and bottom lines; lineal or ſquare ones next; and thoſe of a circular turn, in the middle; which, having no counter-flower, it is a maxim with ſome to make all the other lines circumambient, or incloſing that in the centre: but tho' this may be judged needleſs, it cannot be ſaid to be unneceſſary that the top-flower ſhould ſurround and incloſe the reſt on all ſides. But as the conſtruction of Flowers entirely depends upon the fancy of a Compoſitor, it would be preſumption in us to direct him in this point: we therefore leave the diſplaying of Flowers to his own judgment, and to the variety of materials for this purpoſe.

For want of Flowers, References and other Sorts belonging to a Fount, are ſometimes made uſe of, to ſerve as well at the beginning as concluſion of work of a ſmall ſize; ſuch, for inſtance, viz.





Such are the ſhifts which ſometimes are made, where neither Cuts nor Flowers are provided, to dreſs the firſt page of a Work: and therefore a double rule is often uſed; the rather, becauſe it takes off the trouble of making up Head-pieces without proper Sorts.

Chap. VI.

Of the Names of Letter; and the Bearings to each other.

After we have endeavoured to ſpeak of all the Sorts that are contained in a Complete Fount of Letter, and made our obſervations upon the uſe and proper application of them; we think it now proper to mention, That each Fount is called by a particular name, whereby its Body is known; and that we have ſeventeen Bodies, or Degrees, to which all Letter is caſt; the names whereof are exhibited in the ſubſequent Scheme, viz.

		Le gros Double Canon
		Le Double Canon
1	French Canon	1 *Le gros Canon*
2	Two lines Double Pica	2 *Le Triſmegiſte*
3	Two lines Greatprimer	3 *Les deux Points de gros Romain*
4	Two lines Engliſh	4 *Le petit Canon*
5	Two lines Pica	5 *Les deux Points de Cicero, ou la Paleſtine*
6	Double Pica	6 *Le gros Paragon*
7	Paragon	7 *Le petit Paragon*
8	Greatprimer	8 *Le gros Romain*
9	Engliſh	9 *Le Saint Auguſtin*
10	Pica	10 *Le Cicero*
11	Small Pica	11 *La Philoſophie*
12	Longprimer	12 *Le petit Romain*
13	Burgeois	13 *La Gaillarde*
14	Brevier	14 *Le petit Texte*
15	Minion	15 *La Mignione*
16	Nonpareil	16 *La Nonpareille*
17	Pearl	17 *La Pariſienne, ou Sedanoiſe*

Imperial

Imperial	
Real	
1 Miſſal	1 *Parys Romeyn*
2 Sabon	2 *Groote Kanon*
3 Canon	3 *Kanon*
4 Roman	4 *Dubbelde Auguſtyn*
5	5 *Dubbelde Mediaan*
6 Text, *or* Secunda	6 *Dubbelde Deſſendiaan*
7 Paragon	7 *Paragon*
8 Tertia	8 *Text*
9 Mittel	9 *Auguſtyn*
10 Cicero	10 *Mediaan*
11 Brevier, *or* Rheinlænder	11 *Deſſendiaan*
12 Corpus, *or* Garmond	12 *Garmond*
13	13 *Burgeois*
14 Petit, *or* Jungfer	14 *Brevier*
15 Colonel	15
16 Nonpareille	16 *Nonpareil*
17 Perl	

Theſe are the Names which are given to the ſeveral Bodies of Letter that are caſt into Founts; and are ſo called, becauſe they are conſtituted of Upper and Lower Caſe Sorts: but whence each name in particular has its origin, or from whence their ſignification is derived, we are not ſufficiently acquainted; neither is any thing come to our hands that might have aſſiſted us to enter into a diſſertation which perhaps may give ſatisfaction to ſome, and at the ſame time diſpleaſe others, who ſhould think it a barren ſubject. In the mean time we have exhibited the names of the different Bodies of Letter in their deſcending order, and according to the proper appellation which is given to each of them in England, France, Germany, and Holland, that by comparing one with the other, we may try to account for the names of ſome, tho' we ſhall not attempt the definition of all of them, conſidering that we have nothing but ſuggeſtion for our guide; which nevertheleſs may chance to find its ſupporters.

Accordingly, *French Canon* is confeſſed to have been firſt produced by ſome Artiſan of that Nation; and employed in ſome Work relating to the Canons of the Church; to which the German title *Miſſal* likewiſe alludes.

The Sizes marked 2 3 4 5 6 have their names from the reſpective Bodies, of which the depth of two m-quadrats anſwers to one of the double Sizes. But we chuſe not to proceed, before we have taken notice, that our *Double Pica*

ſize

ſize falls in with what the Germans call *Secunda*; from which it follows, that there ſhould be a *Prima*: but becauſe we have met with no Letter of that name, we conclude, that *Prima* being a ſize larger than *Secunda*; and happening to anſwer afterwards to two lines Engliſh, *Prima* loſt its firſt name, and was turned into that of *Roman*. But beſides that Double Pica goes in Germany by the name of *Secunda*, that Letter is alſo called *Text*; but as we cannot aſſign the reaſon for it, we leave it to the frequenters of Libraries to obſerve, which of the primitive books has its Text printed in that character.

Paragon is the only Letter that has preſerved its name, being called ſo by all the Printing Nations. Its appellation ſhews, that it was firſt cut in France; and at the ſame time gives us room to ſuppoſe, that the State of well-ſhaped Letter there was at that time but indifferent; becauſe when Paragon happened to turn out a Letter of better ſhape than the reſt, it received the name of *Perfect Pattern*—which the word *Paragon* implies.

Greatprimer is called *Tertia*, in Germany; and is therefore one of the major ſizes of Letter which in the infancy of the Art ſerved for printing ſeveral Works of conſideration, and particularly the Bible; on which account it is by ſome called *Bible Text*.

Engliſh is called *Mittel*, by the Germans; and *St. Auguſtin*, by the French and Dutch; both which

which names would be productive of conſiderable Articles in the Art of Printing, were ſome able hand to enlarge upon the ſketches which we ſhall give about them. Accordingly the word *Mittel* bearing the ſame meaning with *Middle*, it tells us, that the former Sizes of Letter were ſeven in number, of which Engliſh was the middlemoſt; haveing *Prima*, *Secunda*, and *Tertia* on one ſide, and *Pica*, *Longprimer*, and *Brevier* at the other. And as to the name of *St. Auguſtin*, which the French and Dutch give it, it informs us, that the Writeings of that Father were the firſt Work which was done in that ſize of Letter: but whether the firſt, or the other have a right to claim the honour of the performance, we leave to thoſe who are better acquainted with the Anecdotes of Printing, and who harbour no partiality in deciding an argument in queſtion.

Pica is another Letter that admits of having particular notice taken of it, on account of its being called *Cicero* by the French and Germans: for as the preceding Size was diſtinguiſhed by the name of *St. Auguſtin*, ſo has this been honoured with that of *Cicero*, on account of the Epiſtles of that Writer having been firſt done in this ſize of Letter; in which we are not left to mere conjectures, but have Tradition on our ſide: for, ever ſince the year 1704 we remember to have heard it aſſerted by a Compoſitor who was then above ſeventy years of age; and who could have no other authority than, 'That he Heard it from others.' Could we therefore trace this relation two or

three

three lives back, we ſhould come to the time when it was a known thing. In the mean time this inſtance has enabled us to make ſuch conjectures about the names of Letter, that, had they been offered before, they would have given more light to the Writers about Printing; and would have been of help to decide the controverſy, Whether the Germans or the French were the firſt who dedicated this Body of Letter to the name of *Cicero*, on the before-mentioned account.

Small Pica being of an irregular Body, it takes its name *here* from its inferiority to *Pica*. But in France they aſſign the invention of this Body of Letter to *Philoſophy*; for which, indeed, they may have their reaſon, conſidering that their *Cicero* and *Philoſophie* are of one and the ſame Face; from which we conclude, that Small Pica has not been thought *there* worth cutting with a Face proportionable to its Body; and that the cramping of *Cicero* to *Philoſophie*, was done with no other view than *to get in* upon the former. This we venture to ſuggeſt; tho' we can form no ideas why the Germans give this Letter the name of *Brevier*.

Upon the ſame ſuppoſition, that ſome Bodies of Letter took their names from work in which they were firſt employed, we are induced to believe, that the Germans gave the name of *Corpus* to this character, on account of their *Corpus Juris* being firſt done in this ſize; as it is ſtill continued in that Letter: but, whether *Garmond* is the name of its Author, or what ſignification elſe it bears, we

have no items of. In contradiſtinction of the French *Gres Romain*, they call this ſize of letter *Petit Romain*, conformable to the diſtinction that is made between Greatprimer and Longprimer, in England.

Burgeois is a Letter of an irregular Body, and has been hitherto received accordingly. By its name it ſeems to have firſt come from France; and that it was dedicated to the Maſter Printers there. *Gaillarde* is a Letter of the ſame Body; but has the Face of *Petit Romain*.

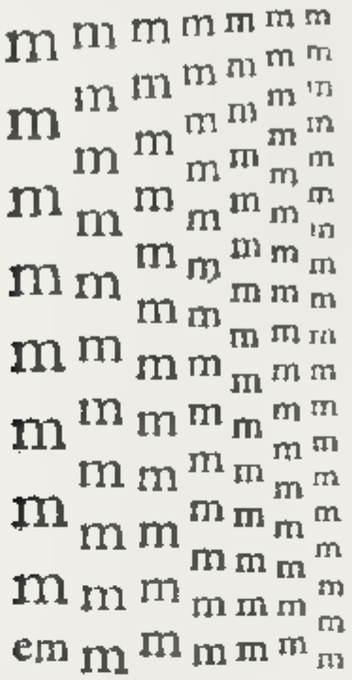
Brevier had its name from being firſt uſed for the *Breviary*, a Roman Catholic Church-book, which is commonly printed in this character. It is alſo called *Petit*; and *Jungfer*, or *Maiden* Letter, by the Germans, on account of its comelineſs; to which, and their ſmallneſs, the names of *Minion*, *Nonpareil* and *Pearl* allude.

Thus have we attempted to make our conjectures concerning the names of the different Bodies of Letter that are caſt into Founts, in hopes that our want of materials for this ſubject will be taken notice of, and therefore cleared up by ſome able Genius, in order to reſcue theſe inſcriptions of Typographical Monuments from being entirely obliterated.

Of the Proportion, or Bearing of one Body of Letter to another, as to Depth.

IN the beginning of this work we took notice, that each Body of Letter is not always caſt to the ſame Size; but that they differ in their depth; and that therefore no certain number of lines can be aſſigned to the length of half a foot; and much leſs to a whole one. This we often perceive when a book is reprinted from a Copy whoſe prior Edition was done in a Houſe where the Size of Letter in the firſt Edition differs from that uſed in the ſecond; and therefore ſhews it, by making the Page of the laſt either longer or ſhorter than that of the firſt. But, not to recapitulate, we chuſe to wave mentioning the inconveniences which ariſe from varying in the Sizes of Letter of the ſame Body, and purſue the ſecond part of this Chapter, which promiſes to ſhew the Proportion that one Body of Letter bears to another, as to Depth. But becauſe this article has a great affinity to the ſubject of *Caſting off Copy*, we ſhall inlarge this part of the Chapter with ſhewing the different methods that are uſed to know, How much a parcel of Copy will make, that is to be printed in a Letter of ſuch a Body, and in ſuch a Size: in which we hope to acquit ourſelves to the ſatisfaction of our Readers, after we have ſhewn the difference of Letter, as well in Depth as in Width, by the following Schemes, viz.

SCHEME I. *Shewing the difference there is between the ſeveral Bodies of Letter, as to Depth; from Greatprimer to Brevier, inclusive.*



According to this Scheme, which ſhews the Sizes of Letter in their Deſcending order,

Gr.Pr.		Eng.	Gr.Pr.		Eng.
4	=	5	32	=	40
8	=	10	36	=	45
12	=	15	40	=	50
16	=	20	44	=	55
20	=	25	48	=	60
24	=	30	52	=	65
28	=	35	56	=	70

Eng.		Pica	Eng.		Pica
9	=	10	54	=	60
18	=	20	63	=	70
27	=	30	72	=	80
36	=	40	81	=	90
45	=	50	90	=	100

Pica

Pica		Sm. P.	Pica		Sm. P.
7	=	8	56	=	64
14	=	16	63	=	72
21	=	24	70	=	80
28	=	32	77	=	88
35	=	40	84	=	96
42	=	48	91	=	104
49	=	56	98	=	112

Sm.P.		Lgpr.	Sm.P.		Lgpr.
14	=	15	98	=	105
28	=	30	112	=	120
42	=	45	126	=	135
56	=	60	140	=	150
70	=	75	154	=	165
84	=	90	168	=	180

Lgpr.		Burg.	Lgpr.		Burg.
7	=	8	56	=	64
14	=	16	63	=	72
21	=	24	70	=	80
28	=	32	77	=	88
35	=	40	84	=	96
42	=	48	91	=	104
49	=	56	98	=	112

Lgpr.		Brev.	Lgpr.		Brev.
4	=	5	44	=	55
8	=	10	48	=	60
12	=	15	52	=	65
16	=	20	56	=	70
20	=	25	60	=	75
24	=	30	64	=	80
28	=	35	68	=	85
32	=	40	72	=	90
36	=	45	76	=	95
40	=	50	80	=	100

Burg.		Brev.	Burg,		Brev.
9	=	8	72	=	64
18	=	16	81	=	72
27	=	24	90	=	80
36	=	32	99	=	88
45	=	40	108	=	96
54	=	48	117	=	104
63	=	56	126	=	112

SCHEME II. *Shewing the difference there is between the ſeveral Bodies of Letter, as to Depth, from Brevier to Greatprimer, incluſive.*

According to this Scheme, which ſhews the Sizes of Letter in their Aſcending order,

Brev.		Burg.	Brev.		Burg
112	=	126	56	=	63
104	=	117	48	=	54
96	=	108	40	=	45
88	=	99	32	=	36
80	=	90	24	=	27
72	=	81	16	=	18
64	=	72	8	=	9

Brev.		Lgpr.	Brev.		Lgpr.
100	=	80	50	=	40
95	=	76	45	=	36
90	=	72	40	=	32
85	=	68	35	=	28
80	=	64	30	=	24
75	=	60	25	=	20
70	=	56	20	=	16
65	=	52	15	=	12
60	=	48	10	=	8
55	=	44	5	=	4

Burg.		Lgpr.	Burg.		Lgpr.
112	=	98	56	=	49
104	=	91	48	=	42
96	=	84	40	=	35
88	=	77	32	=	28
80	=	70	24	=	21
72	=	63	16	=	14
64	=	56	8	=	7

Lgpr.		Sm. P.	Lgpr.		Sm. P.
180	=	168	90	=	84
165	=	154	75	=	70
150	=	140	60	=	56
135	=	126	45	=	42
120	=	112	30	=	28
105	=	198	15	=	14

Sm. P.		Pica	Sm.P.		Pica
112	=	98	56	=	49
104	=	91	48	=	42
96	=	84	40	=	35
88	=	77	32	=	28
80	=	70	24	=	21
72	=	63	16	=	14
64	=	56	8	=	7

Pica		Eng.	Pica.		Eng.
100	=	90	50	=	45
90	=	81	40	=	36
80	=	72	30	=	27
70	=	63	20	=	18
60	=	54	10	=	9

Eng.		Gr. Pr.	Eng.		Gr. Pr.
60	=	49	30	=	24
55	=	45	25	=	20
50	=	40	20	=	16
45	=	36	15	=	12
40	=	32	10	=	8
35	=	28	5	=	4

The two preceding Schemes are drawn out, to ſhew, where one Size of Letter falls even with another, whether in the Aſcending, or Deſcending order: Thus, every ninth line of Engliſh falls even with each tenth line of Pica, and ſo on, in the Deſcending order, according to the firſt Scheme: and ſo likewiſe [by reverſion] every ten lines of Pica occupy the ſame place with nine lines Engliſh, in the Deſcending order, purſuant to the ſecond Scheme. But becauſe Caſting off of Copy requires more than to know how much one Letter either Drives out, or Gets in, more than another, in *Depth*, we will draw up ſuch other Schemes as ſhall ſerve to ſhew the Methods which are uſed to know, how much one Letter either Gets in, or Drives out, more than another, in *Width* alſo.

A SCHEME, ſhewing how one Body of Letter Gets in, and Drives out, more than another, in Width.

58 The Art of Printing challenges all other Arts that have been invented
68 The Art of Printing challenges all other Arts that have been invented by the Antie
71 The Art of Printing challenges all other Arts that have been invented by the Antie'nts,
83 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus,
88 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that g
103 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that great friend to Pri
110 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that great friend to Printing bu

1 2 3 4 5 6 7 8

The Art of Printing challenges all other Arts that have been invented

1 2 3 4 5 6 7 8

58 The Art of Printing challenges all other Arts that have been invented by the Antie
68 The Art of Printing challenges all other Arts that have been invented by the Antients,
71 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus,
83 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that g
88 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that great friend to Pri
103 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that great friend to Printing be
110 The Art of Printing challenges all other Arts that have been invented by the Antients, ſays Cardanus, that great friend to Printing

The foregoing Scheme is bipartite; whereof the upper diviſion ſhews, How one Letter *gets in* upon another in Width, from Greatprimer to Brevier; and the other diviſion, How one Letter *drives out* from another, from Brevier to Greatprimer; the limitations of both being ſignified by a Full-point, inverted.

The Length of the lines in the Scheme are divided into eight equal parts, each to the extent of four m's Pica, to ſhew how many words, ſillables, or letters are contained in 1, 2, 3, 4, or in all the eight parts of a line, according to the different Bodies of Letter.

This Scheme is alſo of uſe in Caſting off Copy; for if we divide the Width of a Manuſcript into equal parts, we can more readily compute our Copy, by obſerving, how many parts are required to a line in print. The parts, therefore, into which we divide our Copy for menſuration, ought to be ſuitable to the ſize of it; viz. wider for that is written in Folio; and cloſer for what is written in Quarto, or in Octavo. Theſe equal parts are drawn out upon a piece of Scabbard, or Wrapper, anſwering to the length of a line of writing; and having firſt tried how many parts of Manuſcript go to a line in print, we may find how many lines of writing will make even lines in print; which when found, will make it eaſy to caſt off for pages, forms, or ſheets. And, to mention another convenience there is in dividing the lines of Copy into equal parts, It will aſſiſt us in Writing that varies; in which caſe we may allow as many parts to a line in print as we think proper. But becauſe we

do

do not expect that our Scheme will meet with a general reception, we leave every one to his own choice, and offer another way that is uſed for Caſting off Copy; and which is no new thought or method.

Of Caſtèng off of Copy the uſual way.

TO caſt off Manuſcript, is unpleaſant and troubleſome work, which requires great attention; and therefore ought not to be hurried, but to be done with deliberation. The firſt thing that is to be done towards Caſting off, is to examine the Copy thoroughly, and to take notice, Whether it is written tolerably even, or whether it varies, and is ſometimes cloſe, and then wide; or ſmall in one place, and large in another: Whether it has Inſertions, either interlined, or in the margin; and whether it is much intermix'd with Italic: nor muſt the Heads, Breaks, and other incidents, be paſſed by unobſerved. In thus looking over the Copy, and obſerving the mean run of it, we make ſome mark when we obſerve the Manuſcript to be written cloſer, or ſmaller than the mean Writing; and ſome other mark, where we perceive it to be wider and larger than ordinary; that by theſe means we may allow accordingly, when we come to the places that are differently marked.

Theſe neceſſary preparations being made, we look in our Copy for ſome that runs even, and which ſeems to be of the mean hand-writing. Then, having made the meaſure for the Work, we

ſet a line, in the Letter that is deſign'd for it, and take notice, how much Copy is come into the line in the Stick; whether leſs, or more than a line of Manuſcript. And as it is ſeldom that neither one nor the other happens, we make a mark in the Copy where the line in the Stick ends, and number the words that it contains. But becauſe this is not the ſafeſt way for caſting off cloſe, we count not only the ſyllables, but even the letters that are in a line in the Stick; of which we make a memorandum, and proceed to ſet off a ſecond, third, or fourth line, till a line of Copy falls even with a line in the Stick. And as we did to the firſt line in the Stick, ſo we do to the other; marking on the MS. the end of each line in the Stick, and telling the letters in each, to ſee how they balance againſt each other. This being carefully done, we begin counting off each time as many lines of Copy, as we know that they will make even lines in the Stick; ſaying within ourſelves, for example, If 2 lines of Copy make 3 lines in print; then 4 make 6; 6 make 9; 8 make 12; and ſo on; calling every two lines of Copy three lines in print.

In like manner we ſay, If 4 lines make 5; then 8 make 10 and ſo on; comparing every four lines of Copy to five lines in print.

And in this manner we carry our calculation on as far as we have occaſion; either for Pages, Forms, or Sheets.

The foregoing items for calculating, are intended to ſerve in caſes where a line of Print takes in *leſs* than a line of Copy; and therefore,

where

where a line of Print takes in *more* than a line of Copy, the Problem is reverſed, and inſtead of ſaying, If 2 lines make 3, we ſay, in this caſe, If 3 lines of Copy make 2 lines in Print, then 6 lines make 4; 9 make 6; 12 make 8, and ſo on; counting three lines of Copy to make two lines in print. And in this manner we may carry our calculation to what number of Pages, Forms, or Sheets we will; remembring always to count off ſo many lines of Copy at once, as we have found they will make even lines in the Stick. Thus, for example, If 5 lines make 7, the progreſſion of the figure of 5 is, 10, 15, 20, *&c.* and the progreſſion of 7 will be, 14, 21, 28, *&c.*

In counting off Copy after this manner, we take notice of the Breaks; and where we judge that one will drive out, we intimate it by a mark of this ∠ or this [ſhape; and again, where we find that a Break will get in, we invert the mark, viz. thus ⌐ or thus]. And to render theſe marks conſpicuous to the Compoſitor, we write them in the margin, that he may take timely notice of, and keep his Matter accordingly.

We alſo take care to make proper allowance for Heads to Chapters, Sections, Paragraphs, *&c.* and mention in the margin what Depth of lines is left for each, in caſe their Matter varies, in quantity.

In examining the ſtate of the Copy, we look to ſee, whether it has Abbreviations, that we may guard againſt them in caſting off, and allow for them according to the extent of the reſpective words, when written out, at length.

Italic being a Letter commonly thinner than Roman,

Roman, ought likewiſe to be taken notice of. But before we attempt this accuracy, we examine the Italic, by putting an alphabet of Roman Lower-caſe letters into a Stick; and an alphabet of Italic upon *that*, ſo ſee, whether the difference of the laſt is ſo conſiderable as to require an allowance to be made, on account of its getting in: for Italic as well as Roman, being ſometimes cut thicker and thinner in the Face, as well as caſt thicker and thinner by the Founder, it may be, that what Italic gets in upon the Roman, is ſo trifling, as not to deſerve regarding, when we are attentive upon caſting off, unleſs whole pages of Italic happen together; in which caſe we make proper allowance for its getting in; as we would do to Black Letter, on account of its driving out; which is very conſiderable; and therefore muſt not be paſſed by unregarded in caſting off, in Matter that is even but intermixt with Black; for whereas an alphabet [of 24 letters] of the Italic in this work occupies the width of nine m's and an n, Roman takes up eleven m's, and Black, fifteen: which excurſion in a long run would be conſiderable, if not allowed for in caſting off.

Such is the circumſpection that is uſed in caſting off of Copy, eſpecially where every Column or Page is to be marked off; which tho' it is very tedious, is nevertheleſs the ſafeſt way; becauſe if we fall into a miſtake in one page, we may recover ourſelves in the next: which cannot ſo eaſily be done by thoſe who count the Copy off from one Chapter to another, or from Break to Break. But tho' this method ſometimes happens to fall out

tolerably

tolerably to their expectation, they are as often deceived by it, eſpecially in a long run of cloſe Matter; beſides which, we do not find that it is a more expeditious way for Caſting off than the firſt: for the manner which the purſuers of *this* method obſerve, is the following; viz. They count their Copy off to lines for Printing, from one Chapter, Head, or Break, to another, taking notice how many lines each of the counted-off parts make: and having in this manner caſt off all, or the greateſt part of the Copy, they collect the ſeveral ſums of lines into one; which they reduce to Pages; the pages, again, into Forms; and theſe, into Sheets; and thus they give a tolerable gueſs, how much the caſt-off Copy will make, in the Letter and Size propoſed for the Work: But to aſſign each Sheet, Half-ſheet, or Page, its Matter, will be more difficult, and take more time, than marking off the Pages at firſt. Such caſting-off therefore is next to *lumping* the Copy; and no Compoſitor is to anſwer for the contrary effects thereof; whereas when Copy is caſt off cloſe, and the Pages marked off; the Compoſitor takes notice how his Matter runs; and if he finds that it keeps not even with the Copy, he drives either out, or gets in, where he conveniently can, to ſhew that he has regard to what he is about; but this precaution need not be taken where Copy is caſt off the other way. In the mean time the before-mentioned method for caſting off Copy ought not to be challenged; becauſe it ſerves ſeveral exquiſite purpoſes: for a parcel of Copy being caſt off for ſuch a Letter, Size, and number of Sheets,

may

may eaſily be known what it will make either in a larger or ſmaller character than it was caſt off for. But to explain ourſelves the better upon this head, we will endeavour to demonſtrate our Propoſition in the following manner; viz.

Suppoſe a parcel of Copy is caſt off, that promiſes to make 18 Sheets in Pica, at 38 lines long, and 20 m's wide.

Suppoſe this Copy is to be done in Engliſh; the page 33 lines long, 18 m's wide. How much will the whole Copy drive out?

Anſwer, Five Sheets, and 576 letters, or half a page.

The Pica has 40 letters in a line. 40 times 38 make 1520 letters; which are contained in 1 page: 16 times 1520 make 24320; which is the number of letters in One ſheet: 18 times 24320 makes 4,37,760; which is the number of letters contained in 18 Sheets of Pica, of the above-ſaid demenſions.

By proceeding in the ſame manner as above, we find, that a line of Engliſh Octavo of the beforeſaid demenſion, has 36 letters; One page 1188; One ſheet 19008; and 18 ſheets contain 342144 letters: The difference to Pica is, 95616 letters; which make 5 ſheets and half a page more, in Engliſh—the quantity that has drove out.

And by uſing this method, we may readily know with certainty, how much any ſum of letters will drive out in a larger character, and get in in a ſmaller; viz. By multiplying the number of

letters in a line, with the number of lines in a page, to find how many letters are in a ſingle page: then multiplying the produce with 2, gives the number of letters that are in a Form in Folio; with 4, for a Form in Quarto; with 8, for a Form in Octavo; and with 12, for a Form in Twelves. Then having well ſurveyed the Copy, and obſerved how one ſide of it runs with another, we begin to caſt off for Forms, after the following manner; viz.

If Four ſides of Copy go to a Form; then

Sides		Forms
1 make		1/4
2		1/2
3		3/4
4	1	
5	1	1/4
6	1	1/2
7	1	3/4
8	2	
9	2	1/4
10	2	1/2
11	2	3/4
12	3	
20	5	
30	7	1/2
40	10	
50	12	1/2

If 4 ſides and a half go to a Form; then

Sides		Forms
1 make		2/9
2		4/9
3		2/3
4		8/9
5	1	1/9
6	1	1/3
7	1	5/9
8	1	7/9
9	2	
10	2	2/9
11	2	4/9
12	2	2/3
20	4	4/9
30	6	2/3
40	8	8/9
50	11	1/9

If Five ſides of Copy go to a Form; then

Sides		Forms
1 make		1/5
2		2/5
3		3/5
4		4/5
5	1	
6	1	1/5
7	1	2/5
8	1	3/5
9	1	4/5
10	2	
11	2	1/5
12	2	2/5
30	6	
50	10	

If Six ſides of Copy go to a Form; then

Sides		Forms
make		1/6
1		1/3
2		1/2
3		2/3
4		5/6
5	1	
6	1	1/6
7	1	1/3
9	1	1/2
10	1	2/3
11	1	5/6
12	2	
20	3	1/3
50	8	1/3

If 5 ſides and a half go to a Form; then

Sides		Forms
1 make		2/11
2		4/11
3		6/11
4		8/11
5		10/11
6	1	1/11
7	1	3/11
8	1	5/11
9	1	7/11
10	1	9/11
11	2	
12	2	2/11
30	5	5/11
50	9	1/11

If 6 ſides and a half go to a Form; then

Sides		Forms
1 make		2/13
2		4/13
3		6/13
4		8/13
5		10/13
6		12/13
7	1	1/13
8	1	3/13
9	1	5/13
10	1	7/13
11	1	9/13
12	1	11/13
30	4	8/13
50	7	9/13

If

If Seven ſides of Copy go to a Form; then

Sides		Forms
1 make		1/7
2		2/7
3		3/7
4		4/7
5		5/7
6		6/7
7	1	
8	1	1/7
9	1	2/7
10	1	3/7
11	1	4/7
12	1	5/7
30	4	2/7
50	7	1/7

If Eight ſides of Copy go to a Form; then

Sides		Forms
1 make		1/8
2		1/4
3		3/8
4		1/2
5		5/8
6		3/4
7		7/8
8	1	
9	1	1/8
10	1	1/4
11	1	3/8
12	1	4/8
30	3	3/4
50	6	1/4

If 7 ſides and a half go to a Form; then

Sides		Forms
1 make		2/15
2		4/15
3		6/15
4		8/15
5		2/3
6		4/5
7		14/15
8	1	1/15
9	1	1/5
10	1	1/3
11	1	7/15
12	1	9/15
30	4	
50	6	2/3

If 8 ſides and a half go to a Form; then

Sides		Forms
1 make		2/17
2		4/17
3		6/17
4		8/17
5		10/17
6		12/17
7		14/17
8		16/17
9	1	1/17
10	2	3/17
11	1	5/17
12	1	7/17
30	3	9/17
50	5	15/17

If Nine sides of Copy go to a Form; then

Sides		Forms
1 make		1/9
2		2/9
3		1/3
4		4/9
5		5/9
6		2/3
7		7/9
8		8/9
9	1	
10	1	1/9
11	1	2/9
12	1	3/9
30	3	1/3
50	5	5/9

If Ten sides of Copy go to a Form; then

Sides		Forms
1 make		1/10
2		1/5
3		3/10
4		2/5
5		1/2
6		3/5
7		7/10
8		4/5
9		9/10
10	1	
11	1	1/10
12	1	1/5
30	3	
50	5	

If 9 sides and a half go to a Form; then

Sides		Forms
1 make		2/19
2		4/19
3		6/19
4		8/19
5		10/19
6		12/19
7		14/19
8		16/19
9		18/19
10	1	1/19
11	1	3/19
12	1	5/19
30	3	3/19
50	5	5/19

If 10 sides and a half go to a Form; then

Sides		Forms
1 make		2/21
2		4/21
3		2/7
4		8/21
5		10/21
6		4/7
7		2/3
8		16/21
9		6/7
10		20/21
11	1	1/21
12	1	3/21
30	2	6/7
50	4	16/21

If

If Eleven ſides of Copy go to a Form; then

Sides		Forms
1 make		1/11
2		2/11
3		3/11
4		4/11
5		5/11
6		6/11
7		7/11
8		8/11
9		9/11
10		10/11
11	1	
12	1	1/11
30	2	8/11
50	4	6/11

If Twelve ſides of Copy go to a Form; then

Sides		Forms
1 make		1/12
2		1/6
3		1/4
4		1/3
5		5/12
6		1/2
7		7/12
8		2/3
9		3'4
10		5/6
11		11/12
12	1	
30	2	1/2
50	4	1/6

If 11 ſides and a half go to a Form; then

Sides		Forms
1 make		2/23
2		4/23
3		6/23
4		8/23
5		10/23
6		12/23
7		14/23
8		16/23
9		18/23
10		20/23
11		22/23
12	1	1/23
30	2	14/23
50	4	8/23

If 12 ſides and a half go to a Form; then

Sides		Forms
1 make		2/25
2		4/25
3		6/25
4		8/25
5		2/5
6		12/25
7		14/25
8		16/25
9		18/25
10		4/5
11		22/25
12		24/25
30	2	2/5
50	4	

Thus

Thus far, we judge, will be ſufficient to ſhew, that this Calculation may be carried on as far as occaſion ſhall require. In the mean time it is to be obſerved, That what has been ſaid and exhibited about Caſting off, is underſtood of ſuch Copy that is fairly and regularly Written, as well as thoroughly Reviſed. But how often one or more of theſe requiſites are wanting, Compoſitors beſt can tell; tho' very few will imagine, that among men of learning there ſhould be ſome, who write after ſuch a manner, that even thoſe who live by tranſcribing, rather ſhun than crave to be employed by them: no wonder, therefore, if Compoſitors expreſs not the beſt wiſhes to ſuch promoters of Printing. But it is not always the capacious genius that ought to be excuſed for writing in too great a hurry; for ſometimes thoſe of no exuberant brains affect uncouth writing, on purpoſe to ſtrengthen the common notion, that *the more learned the man, the worſe is his* [hand] *writing*; which ſhews, that writing *well*, or *bad*, is but a habit with thoſe that *can* write.

Writing ſo as hardly to be read, is not the only grievance to a Compoſitor; becauſe Copy that is written without order or method, is as hurtful to his intereſt as the former; eſpecially where matter has more than one ſort of Notes to it, and where the Text, Notes, and Additions are ſo jumbled together, that it is with difficulty we know one from the other. Where this is the caſe, Caſting off ſuch Copy to any certainty, will prove impracticable, all the Schemes and Calculations notwithſtanding. Thoſe Gentlemen, therefore, who

have a notion of Printing, and who are ſenſible that irregular Copy retards a Compoſitor in his occupation, uſe the following method; viz.

1. They chuſe Black Ink, and White Paper, to write their Copy on; and conſider, that it contributes much to make a Manuſcript look fair, tho' it ſhould not prove ſo in all other reſpects.

2. They fix upon the ſize in which they propoſe to write their Copy, either in Folio, or in Quarto; becauſe an Octavo is too ſoon filled.

3. If the Matter has Marginal Notes, they leave margin for them accordingly, to mark them in their proper places.

4. They do not over-charge the paper, by writing to the very edges and ragged extremities of it, but leave room at leaſt to mark Memorandums.

5. They write the mean matter of the work on one ſide, viz. the right-hand ſide of the paper; and leave the left-hand ſide for Bottom-notes, Additions, and other incidental Emendations. But ſome who are ſtill better Methodiſts in writing for the Preſs, divide each ſide of the paper into two Columns, filling one with Text matter, and leaving the other Column for Inſertions, Alterations, Notes, *&c.*

6. They take care to put proper References to ſuch places of the Text as are illuſtrated by Notes; and another of the ſame ſhape before the note that illuſtrates a paſſage.

7. They

7. They chuſe ſuch marks and ſymbols for References as preſent themſelves readily to the eye; ſuch as Letters and Figures between Parentheſes, or Crotchets; Aſtronomical ſigns, as ✱ ☿ ⊙ ☐ ♄ △ and other the like characters.

8. They uſe no Abbreviations or Contractions; and if they have accuſtomed themſelves to any, they draw them out, and, together with their explanation, ſend them with the Copy, to ſerve the Compoſitor in ſetting ſuch Abbreviated words at length.

The whole Copy being thus regularly written, Authors *Reviſe* it; in doing which, they firſt agree with themſelves, which way they would have their Work done; Whether the common way, with Capitals to Subſtantives, and Proper names in Italic; or whether without Capitals, and nothing in Italic but what ſhall be underſcored in the Copy; of which, and other circumſtances, they give notice either at the ſending, or delivering of their Copy. To ſhew the degrees of emphaſis or ſtreſs of ſelect words, they double-underſcore them, for Small capitals; and draw a ſingle ſtroke under words which they deſign for Italic; and if they chuſe no Capitals to every Subſtantive, they expreſs the emphaſis of a word by beginning it with a Capital letter; but they take care either to write, or to alter ſuch an initial letter into a Capital; well knowing, that not every one can gueſs where an Author intends an emphaſis, either in ſpeaking, or in writing, unleſs he intimates it either by voice, or by diſtinction of letters in printing.

Such

Such is the method that ſome Authors uſe in preparing their Copy for the Preſs: whereas others give themſelves too little trouble about it; and think it ſufficient to have got their thoughts upon paper, leaving the improving of them till they appear in the Proof-ſheet: but the diſagreeable conſequences of ſuch delay are ſo well known by thoſe whom it concerns, that it is needleſs to particularize them.

CHAP. VII.

Of Abridging, or Shortening of words, in Latin.

IN ſpeaking of Abbreviations, we would deſire our Readers, not to expect a Liſt of ſuch as were uſed in the primitive time of Printing, when moſt Latin words were abbreviated and contracted; which indeed ſaved as well Compoſing, as Paper, and Preſs-work; but at length render'd the reading them ſo difficult, that it was found neceſſary to give the explanation of them in a Volume printed for that purpoſe. Notwithſtanding which, when every Scrivener invented new Abbreviations, and it was apprehended that reading would become more intricate by them, they were by degrees aboliſhed in works that were moſt circulating; and much reduced in other writings, except ſuch as iſſued from the Faculty of the Law, who, in England in particular, have all along ſupported the antiquity of Abbreviations, till lately,

when they, together with the Law Latin, made their *Exit*, tho' not without the wiſe order of the Legiſlature.

At preſent, the manner of abridging words is different from the former, and more intelligible: for inſtead of leaving out letters in the middle of a word, we ſhorten it at the end, by a Full-point. But the Matter which beſt admits of abridging words, are, Phyſical Receipts, Notes and Citations, Catalogues, *&c.* where abridging Proper names of Men and Places, beſides a great many common words, is counted proper, and becoming ſuch pieces and fragments of work. On this account we hope it will not be thought altogether immaterial, if we give a ſhort Specimen for abridging Proper names; and explain ſome common Notations.

I. *Proper Names of Men, and Women.*

ADolph.*us*
Alphonſ.*us*
Amad.*eus*
Alſted.*ius*
Ambroſ.*ius*
Ammian.*us*
Anaſtaſ.*ius*
Anaxag.*oras*
Anſ.elm.*us*
Antonin.*us*
Ant.on.*ius*
Apollod.*orus*
Apollon.*ius*
Apul.*eius*
Ariſtob.*ulus*
Ariſtot.*eles*
Arn.old.*us*
Artemid.*orus*
Athan.aſ.*ius*
Athenag.*oras*
Auguſtin.*us*
Balth.aſ.*arus*
Bart.ol.om.*eus*
Baſil.*ius*
Baſn.*age*
Bellarm.*inus*
Bened.*ictus*
Bern.ard.*us*
Beroſ.*us*
Bonav.ent.*ura*
Bonif.*acius*
Buxt.*orfius*

Caiet.

Caiet.*anus*
Calveſ.*ius*
Cardan.*us*
Caſaub.*onus*
Caſſiod.*orus*
Celſ.*us*
Chriſt.*ianus*
Chriſtoph.*orus*
Chryſ.oſt.*omus*
Cic.*ero*
Clem.*ens*
Cluv.*erius*
Coccej.*us*
Conc.*ordia*
Conr.*adus*
Conſt.ant.*ia*
Criſp.*inus*
Cuthb.*ertus*
Cypr.*ianus*
Cyr.ill.*us*
Dem.et.*rius*
Democr.*itus*
Diod.*orus* Sic.*ulus*
Diog.*enes* Laert.*ius*
Dion.yſ.*ius*
Dioſcor.*ides*
Domit.*ianus*
Doroth.*ea*
Dudl.*eius*
Dunc.*anus*
Eleon.*ora*
Eleaz.*arus*
Empedocl.*es*
Epiph.*anius*
Everh.*ardus*
Eugen.*ius*
Eupol.*emus*
Eurip.*ides*
Euſeb.*ius*
Euſt.ath.*ius*
Eutrop.*ius*
Eutych.*ius*
Ez.ech.*iel*
Fabr.ic.*ius*
Ferd.in.*andus*
Flacc.*eius*
Florent.*inus*
Franc.iſc.*us*
Genebr.*ardus*
Gerald.*us*
Gerv.aſ.*ius*
Gratian.*us*
Greg.or.*ius*
Grot.*ius*
Halicarn.*aſſus*
Hegeſ.ipp.*us*
Herb.*ertus*
Heſiod.*us*
Hier.on.*imus*
Herod.*ian*
Herodot.*us*
Hevel.*ius*
Hieron.*ymus*
Hilar.*ius*
Hippoc.*rates*
Hom.*erus*
Honor.*ius*
Hor.at.*ius*
Horn.*ius*
Hub.ert.*us*
Ign.at.*ius*
Iren.*æus*
Joſ.eph.*us*
Iſid.*orus*

Jul.*ius*
Julian.*us*
Juſtin.*us*
Juſtinian.*us*
Juv.*enal*
Lactant.*ius*
Lanc.el.*ottus*
Leol.*inus*
Leon.*ellus*
Lipſ.*ius* Juſt.*us*
Liv.*ius*
Lucan.*us*
Lucian.*us*
Lucret.*ius*
Lyc.urg.*us*
Lyſ.and.*er*
Machiav.*ellus*
Macrob.*ius*
Maimon.*ides*
Marcell.*us*
Matt.*hæus*
Maur.it.*ius*
Max.im.il.*ianus*
Montf.*aucon*
Nath.*aniel*
Nic.ol.*aus*
Nicod.*emus*
Olear.*ius*
Oneſ.iph.*orus*
Onuph.*rius*
Orig.*enes*
Oſm.und.*us*
Ov.id.*ius*
Paracelſ.*us*
Paſor.*ius*
Pauſ.*anias*
Perciv.*allus*
Pereg.*rinus*
Petav.*ius*
Philib.*ertus*
Phil.*emon*
Philoſtr.*atus*
Plut.*archus*
Polyb.*ius*
Polyd.*orus*
Polyhiſt.*or*
Porphyr.*ius*
Procop.*ius*
Ptol.*emy*
Pythag.*oras*
Quintil.*ianus*
Quint.*inus*
Raph.*ael*
Raym.*undus*
Reginald.*us*
Renaud.*us*
Reynold.*us*
Ricc.*iolus*
Rud.olph.*us*
Salmaſ.*ius*
Scal.*iger*
Scap.*ula*
Schindl.*er*
Sebaſt.*ianus*
Sen.*eca*
Sigiſm.*undus*
Socr.*ates*
Sol.om.*on*
Sophron.*ius*
Sozin.*us*
Spanh.*eimius*
Steph.*anus*
Sueton.*ius*
Sulpit.*ius*

Tac.*itus*

Tac.*itus*
Tertull.*ianus*
Themiſtocl.*es*
Theob.*aldus*
Theodol.*itus*
Theod.*orus*
Theodoret. *us*
Theodoſ.*ius*
Theoph.*ilus*
Theophr.*aſtes*
Theophyl.*actus*
Thomaſ.*ius*
Thucyd.*ides*
Tim.oth.*eus*
Tremell.*ius*
Trithem.*ius*
Tull.*ius*
Valent.*inus*
Valer.*ius* Max.*imus*
Valeſ.*ius*
Varen.*ius*
Veget.*ius*
Vellej.*us* Paterc.*ulus*
Vinc.ent.*ius*
Virg.*ilius*
Vitruv.*ius*
Voſſ.*ius*
Urb.*anus*
Urſ.*inus*
Walth.*erus*
Xenoph.*on*
Zach.ar.*ias*

II. *Of Abridging Proper names of Countries, Towns, and Rivers, when in Latin.*

Abbav.*illa*, in France
Alb.*a* Græc.*a*, Belgrade
Alſ.*atia*
Amſt.el.od.*amum*
Antv.*erpia*
Aug.*uſta* Vind.el.ic.*orum*, Augſburg
Bat.*avia*, Holland
Berol.*inum*
Bonon.*ia*
Brunop.*olis*, Brunſwick
Brux.*ellæ*, Bruſſels
Byzant.*ium*, Conſtantinople
Cant.ab.*ria*
Cantuar.*ia*
Cherſ.on.*eſus*, a Peninſule
Col.*onia* Agrip.*ina*, Coln
Conſtantinop.*olis*, or Czarigrade
Crac.*ovia* in Poland
Dantiſc.*um*
Danub.*ius*, a river
Delphin.*atus*
Florent.*ia*
Francof.*urtum*
Gandav.*um*, Gent
Ged.an.*um*, Dantzick
Hafn.*ia*, Copenhagen
Hieroſ.*olimum*, Jeruſalem
Holſ.*atia*, Holſtein
Inſ.*ulæ* Fortun.*atæ*, Canary Iſlands

Lugd.

Lugd.*unum* Bat.av.*orum*, Leyden
Lugd.un.*um*, Lion
Lusit.*ania*, Portugal
Lutet.*ia* Paris.*iorum*, Paris
Massil.*ia*, Marseil'es
Mœn.*us*, a river
Mogunt.*ia*, Mentz
Monach.*ium*, Munich
Neviom.ag.*um*, Nimegen
Patav.*ium*, Padua
Patav.*ia*, Passaw
Pont.*us* Eux.*inus*, the Black sea
Regiom.ont.*um*, Koningsberg
Rhen.*us*, a river
Sin.*us* Adriat.*icus*, the Adriatic sea
Tigur.*ium*, Zurich
Traject.*um*, Maestricht
Transilv.*ania*
Trident.*inum*, Trent
Turcom.*annia*, Turkey
Vratisl.*avia*, Breslau
Verul.am.*ium*, Verulam
Ultraj.ect.*um*, Utrecht
Ulyss.*ippo*, Lisbon

Besides these and many other Proper names of men and places, abundance of common Latin words may be abbreviated, and some intimated by single letters, in particular work that will admit of it. Thus, for instance, we shorten, and intimate the following words, viz.

Archiep.*iscopus*
a.*nnus* c.*urrens*
argent.*um*
aur.*um*
Brev.*is* breviss.*imus*
Cæs.*ar*
comment.*arius*
cor.*am*
c.*um*
Differt.*atio*
descript.*io*, &c.
d.*ictо* l.*oco*
Eid.*em* eod.*em*
eor.*um* eorund.*em*
ej.usd.*em*
e.*xempli* gr.*atia*
epist.*ola* epit.*ome*
Fig.*ura* figg. *figuris*
h.*oc* e.*st* h.*oc* m.*odo*
h.*oc* t.*empore*
hod.*ie* hodiern.*um*
Imper.*ator*
impp. *imperatores*
JCtus *Juris-consultus*
ib.id.*em* it.*em* i.*d* e.*st*
Kal.end.*as*
LL. D. *legum Doctor*
lib.*er* libb. *libri*

loc.*o*

l.oc.*o* c.it.*ato*	Reb.*us*
Magn.*us*, *a*, *um*	reſpubl.*ica*
miſcell.*anea*	S.S. *Sacroſanctus*
medic.*ina*	ſecund.*us*, *a*, *um*
Nov.*us*, *a*, *um*	ſ.*eu* ſc.*ilicet*
numiſm.*ata*	Tab.*ula*
Orient.*alis*	theſaur.*us*
op.*us* poſth.*umum*	Vet.*us* veter.*um*
Parv.*us*, *a*, *um*	v.*erbi* gr.*atia*
p.*agina* m.*ibi*	Univerſ.*itas*
Queſt.*io*	univerſal.*is*

By taking notice of the manner in which the foregoing words are abridged, it will appear, that *all* what is in Italic, may be omitted in theſe and many other words, where they occur in work that makes Abbreviations look elegant and becoming; which in particular is in Notes, and Catalogues of Latin books. In the mean time we make uſe of the following rules, in abridging words of the Latin, or other languages; viz.

1. We do not abridge a word at the end of a ſyllable, but always annex one or more letters of the next ſyllable.

2. In Inſcriptions taken from Monuments and Medals, we neither abridge full words, nor lengthen words that are ſhortened, but abide by the original; which we alſo do in Phyſical Receipts and Preſcriptions; that the vulgar may be debarred from knowing the ſalutary effects of druggs, by giving them Latin names, abridged.

3. Before we ſhorten a word, we conſider, whether we have carried the reading part of it ſo far that it cannot be taken for any other word.

Thus, for example, *Juſt.* is ſufficient to imply Juſtus; but we go till *Juſtin.* when we would ſay Juſtinus; and put *Juſtinian.* to read Juſtinianus. In the ſame manner *Conſt.* will be taken for Conſtans; *Conſtant.* for Conſtantia; *Conſtantin.* for Conſtantinus; and *Conſtantinop.* for Conſtantinopolis. But names of places, in Catalogues, at the end of lines, are underſtood by book-men, tho' they are not always ſhortened the ſame way; for, upon occaſion, we put *Ff.* for Francfort, *Lſ.* for Lipſick; and ſo others.

We ſhall conclude this Chapter, and at the ſame time our Theoretical Obſervations, with a ſketch of two articles, taken from a Catalogue, to ſhew how moſt of the words in them are abbreviated; viz.

Jac.*obi* de Strada Epit.*ome* Theſaur.*i* Antiquitat.*um* h.*oc* e.*ſt*, Imperator.*um* Romanor.*um* Orientat.*ium* & Occidental.*ium* Icon.*es*, ex antiqu.*is* Numiſmatib.*us* quam fideliſſ.*ime* delineat.*arum*. Lugd.*uni*.

Onuph.*rii* Panvinii Faſti & Triumphi Romanor.*um* a reg.*e* Romul.*o* ad Carol.*um* V. Imperat.*orem* Triumphor.*um* major.*um* in urbe ob victor.*iam* celebrator.*um*, typ.*us*, c.*um* XII. tabb.*ulis* ær.*e* inciſ.*is*.

Chap. VIII.

Of Diſtributing, and Laying of Caſes.

DIſtributing, or Conveying the different Sorts of Letter to their reſpective apartments, is commonly the firſt of a Compoſitor's Practical Exerciſes; though it would be found more ſafe and advantageous to maſter and to man, were this cuſtom ſometimes traverſed, and Compoſing made antecedent to Diſtributing; which depends upon a perfect knowlege of what is, or ought to be contained in each of the different Boxes in a pair of Caſes: But becauſe the diſpoſition of Sorts differs almoſt in every Printing-houſe, more or leſs, it follows, that ſuch irregularities muſt have their effects accordingly; of which we do not want for inſtances. The firſt that offers itſelf to our obſervation, is the loſs which a Compoſitor ſuſtains, every time he changes his place of work; for, being unacquainted with the ſituation of each Sort, he is hindered, for ſome time, in his quick and ready

way of diſtributing; which might be eaſily prevented, were it not for that empty plea, That *ſuch* a diſpoſition of Sorts is moſt proper, becauſe it is the ſame at my Maſter's; whereas it would be more conducive to Uniformity, were Eſtabliſhers of new Houſes to follow the method which is obſerved in one or another of the principal Printing-houſes, with reſpect to *Laying of Caſes*.

Another evil that reſults from diſregard to the point under conſideration, affects chiefly a Maſter; in that ſome Compoſitors, rather than charge their memory with the different ſituation of ſome few Sorts, tranſpoſe them into ſuch Boxes as contain them at their laſt place of work; but whereby the diſpoſition of letters, in *that* Roman Caſe at leaſt, is deſtroyed; and the tranſpoſed Sorts not being replaced, the Boxes become receptacles of confuſion: for the right Sorts being diſtributed upon, the undermoſt are render'd uſeleſs, becauſe they are not expected to lodge in quarters that were not aſſign'd them; and therefore, if the ſuccumbing Sorts happen to run ſhort, they muſt be caſt.

Another inſtance of diſadvantage that ariſes from the different diſpoſition of Sorts into Caſes, is, That when at Auctions, or other occaſions, Letter is bought in Caſes, all ſuch Sorts muſt be tranſpoſed whoſe ſituation does not agree with the Plan by which the Buyer's Letter is laid.

We re-iterate it therefore, as our opinion, that it would prove a preſervative to a clean pair of Caſes, were they filled and provided with Letter for a new Compoſitor to begin his work upon;

that by Compoſing *firſt*, he may acquaint himſelf with the contents of his Boxes, and be the better prepared for Diſtributing, and returning the ſervice (as we ſay) in the ſame coin.

And now we have ſhewn the reaſonableneſs for making Compoſing the *firſt* of a Compoſitor's buſineſs in a new place of work; we may with the more freedom ſay, that it is unreaſonable even to *permit* a Beginner to attempt diſtributing, till we are well aſſured, that he has acquired a competent knowlege as well of his Letters as Boxes, by Compoſing. To make therefore a young Apprentice the ſooner fit for diſtributing, he ſhould be told, that there are ſome letters that reſemble others; and at the ſame time be ſhewn how to diſtinguiſh one from another; viz. b from q, d from p, l from I, n from u, *&c.* And to try whether he has a perfect knowlege to diſtinguiſh ſuch letters as are ſimular to others, let the young Compoſitor diſtribute a handful of broken matter into an empty Caſe; and if upon examining the before-mentioned Sorts are found in their proper Boxes, he may be truſted to diſtribute for himſelf. But before he proceeds, he ſhould be cautioned;

1. Not to Take up much at firſt, that if he ſhould break his handful, he may have the leſs Pie to diſtribute: which he is to do before he takes up a freſh handful.

2. Not to throw letters in with their Face downwards; becauſe it batters them.

3. Not to diſtribute his Caſe too full; becauſe it creates Pie: with other ſuch admonitions as ſhall be of ſervice to him.

Tho' it is common in diſtributing to begin taking up at the head of pages, and to hold the Face of the Letter towards us; as alſo with the two fore-fingers of our right hand to draw forwards as much of the Matter as we can conveniently hold between them and the ball end of our thumb; yet ſome Compoſitors chuſe a contrary method; in that they begin taking up at the bottom of pages, holding the Face of the Letter from them, and uſing the thumb of their right hand to puſh frowards as much of the Matter as their two fore-fingers can conveniently turn upon the ball end of their thumb: But which of the two has the advantage, we cannot tell; becauſe both are obliged to purſue the ſame thing: both muſt read and ſpell what they take between their fingers; and both muſt ſquabble and work the letters aſkew, to drop each Sort with more quickneſs into its proper Box.

Sometimes letters are more or leſs ſlippery in diſtributing, and their wetneſs affects the fingers, and thumb, by making them ſupple, and unfit for the nimble diſpoſing of the former into their proper apartments; which commonly happens when a Form is not well rinced, eſpecially where the Letter is ſmall, and old, and withal waſhed with old lye that has much ink in it; which makes it difficult to rince a Form ſo clean as to prevent Letter from being ſlippery. In ſuch caſe we keep a piece of Alum in a convenient Box, to pinch it now and then between our fingers; which contracts the grain of the ſkin, and the dilated pores of the fingers again; or elſe we wet

our

our ſlippery Letter with water which Alum has been diſſolved in. But to ſave our fingers, without adhibiting this remedy, we uſe more than common pains in laying up a Form, the Letter whereof we apprehend will be ſlippery, for the above reaſons. We do therefore not content ourſelves with opening our Form well, and working the water into it till it comes off clear; but we lock the Form up again, and rear it, with the Face to the wall of the Sink, where we rince the back of the Form of what adheres to it of the old and inky lye that is ſunk, and by locking up forced down, between the letters. And to do ſtill more, we waſh and clean our Letter-board ſo long till nothing remains that can add to the ſoil that ſhall drain from between the Letter, after it has been unlock'd again. This additional trouble in laying up particular Forms, has often been recompenſed with making them fit for diſtributing, without any other help.

On the other hand, new Letter that is not well dreſſed, and harbours Burs or other irregularities, is apt to ſtick; and therefore we wet it with water in which ſoap has been diſſolved; which makes the Letter glide freely from between our fingers. But when Letter ſticks on account of having long ſtood in Chaſes, or being put up without rincing, our common way for opening it is, to pour boiling hot water over it; and if that takes no effect after half an hour's ſoaking, we repeat the experiment, which then commonly ſucceeds.

Of Laying of Caſes.

LAying of Caſes implies nothing elſe but Filling them with Sorts of a new Fount of Letter. In laying of Caſes we obſerve, whether they are whole, clean, and lined. If they are new, they want lining, in courſe; unleſs we approve of the Joiners way of lining them; who paſte blue paper all over the bottom, before they faſten the Frame of the Boxes on. But tho' this may do well enough for an Upper Caſe, where moſt Sorts are but ſeldom diſturbed; yet lining the Boxes of a Lower Caſe ſeparately, and eſpecially the whole and half Boxes there, is the much better method: for when the blue paper becomes damp by wet letters, it ſpreads its moiſture, and affects the paſte, which being diluted, the blue paper ſoon decays, and occaſions the bottom to warp, and to ſeparate from the Boxes; whereas ſingle linings may be taken out and changed as often as occaſion ſhall require. In lining therefore the whole and half-boxes of a Lower Caſe, we chuſe ſound writing-paper, that has not been printed on; which we double, and fold the ſides in, yet ſo that they may turn up a little againſt the ſides of a Box, tho' leaſt againſt the upper ſide. But as to the Small or Quarter-boxes of a Lower Caſe, ſmooth wrapper, cut out into Scantlings, ſomething bigger than the circumference of each Box, makes good lining for them.

When we are about laying our Caſes, we conſider the weight of the Fount, that we may lay no

more

more Sets of Caſes than the Fount will carry on Hands: for to lay too many Sets, would be but weakening a Fount; tho' we have ſeen Seventeen Sets of Caſes laid of the ſame Letter, to carry on the ſame number of Hands, upon the ſame Work; which ſhews the very uncommon Weight of that Fount.

Being now prepared with proper Caſes, we begin to lay our Letter, filling each Box moderately with its Sort, and putting the reſt up in their Coffins; in which every one follows his own judgment, and places them ſo as to find without much trouble the Sorts which he ſhall want to perfect, or to fill his Caſe again. Accordingly when we have filled our Boxes, we put the remaining Sorts by in the following manner, viz.

1. The Latin Sorts, c i m q u v x æ œ &, in a Baſket.
2. The Engliſh Whole-box Sorts, a d e n o r t in a Baſket.
3. The Long-box Sorts, b f g l ſ ſh w y, in a Baſket.
4. The Quarter-box Sorts, ct ffl j z [ç), &c. in a Baſket.
5. Accented Letters, Small Capitals, and Figures, in a Baſket.
6. Large Capitals, Spaces, and Quadrats, in a Baſket.

Tho' ranging the Sorts in this order ſhould take up ſix Baſkets at firſt, they will ſoon be reduced to leſs, if the Letter is making up; and to ſtill leſs, after it has been made perfect; when

all

all the dormant Sorts perhaps will go into one Baſket. But inſtead of Baſkets, well-eſtabliſh'd Printers provide Fount Caſes, for holding ſuperfluous Sorts, and ſuch as do not always circulate alike; which cannot fail proving of ſervice; and might be of ſtill more benefit, were the Model of a Fount Caſe different from a common Lower Caſe, as to length and breadth, and not of ſuch an extraordinary depth; whereby the bottom of the ſmall Boxes is render'd inacceſſible. Hence it is no great matter of aſtoniſhment, if a Sort ſhould be counted wanting that cannot be got out of theſe incloſures without much trouble and loſs of time, beſides damaging the letters, in getting them out by the help of a bodkin, knife, or other hurtful inſtrument. Neither can it be ſuppoſed, that after the Boxes of the ſeveral Sets are filled with them, all the remaining petty Sorts in a Fount Caſe ſhould be wanted beſides. The Plan of Fount Caſes, therefore, calls for an alteration, if they are to be more uſeful than they are at preſent. But leſt we ſhould be thought too forward, by thoſe who approve of the modern make of Fount Caſes, we would be underſtood to mean here all along thoſe of the antiquated contrivance, that confines their ſhape, and circumference of Boxes, to a common Lower Caſe, in every reſpect beſides the profundity of the former. And that we may explain ourſelves the better upon this head, we ſhall firſt give a Draft of our intended Fount Caſe; and then exhibit ſome Schemes of Common Caſes, to ſhew the different diſpoſition of the Sorts which they contain.

A SCHEME for a Fount Case, of the Dimensions of a Common Lower Case.

ct		æ		œ		ſ	)		ſl		ſt
&	b	c	d	e		i	ſ	f	g	ſh	ſi	fi
j	l	m	n	h		o	y		p	q	w	
x	v	u	t	ſt	k	a	r		,	.	;	-

By this Scheme, the ffl z] ç ? ! ſſ ff : have no Boxes assigned in this Fount Case; and therefore, if any remain, they are put into a Basket.

SCHEMES of Three Pair of Cases, shewing the Difference in the Disposition of their Sorts.

Upper Case, Numb. I.

A	B	C	D	E	F	G
H	I	K	L	M	N	O
P	Q	R	S	T	V	W
X	Y	Z	Æ	J	U	Œ
1	2	3	4	5	6	7
8	9	o	fb	fk	fi	ffi
ä	ë	ï	ö	ü	ft	k

Lower Case, to Numb. I.

ct	[]	æ	œ	ç	'	e																	
&		b																					
fl																							
i		l																					
HS																							
z		v																					
x																							

fi		ff		fh		m																	
ff		fi				n																	
fh																							
;		fh				w																	
!		g				q																	
?		f				p																	
()		f				y																	
3		i				o																	

Upper Caſe, Numb. II.

A	B	C	D	E	F	G
H	I	K	L	M	N	O
P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	U	J
1	2	3	4	5	6	7
8	9	o	ç	H.S.	ſb	ſk
â	ë	ï	ö	ñ	ſt	k

A	B	C	D	E	F	G
H	I	K	L	M	N	O
P	Q	R	S	T	V	W
X	Y	Z	Æ	OE	U	J
â	ê	î	ô	û	¶	‡
á	é	í	ó	ú	‖	†
à	è	ì	ò	ù	§	•

Lower Case, to Numb. II.

a																							
	ſt																						
		a																					
			œ																				
				;																			
					i																		
&																							
	b																						
ff																							
		c																					
fi																							

Upper Cafe, Numb. III.

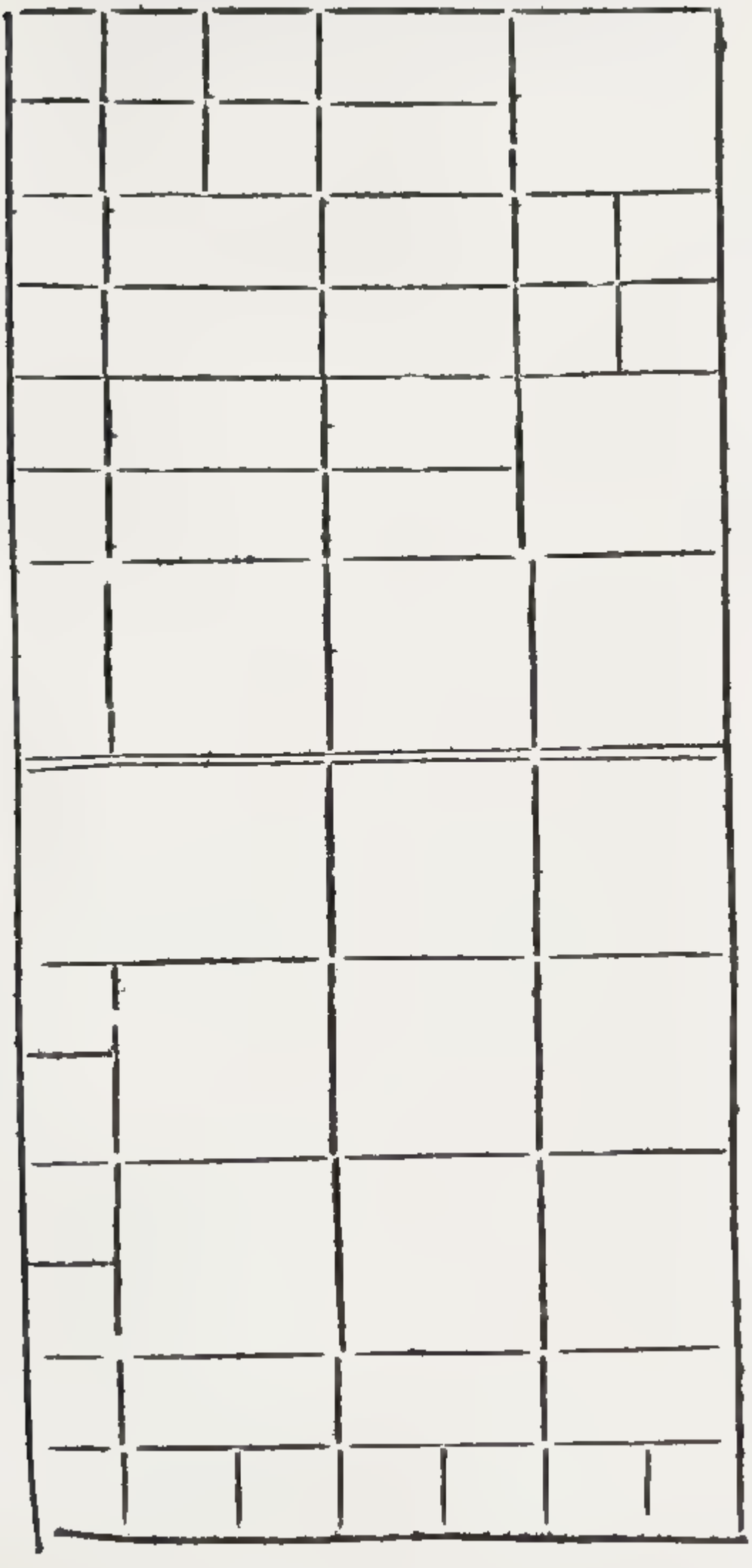
A	B	C	D	E	F	G
H	I	K	L	M	N	O
P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	J	U
a	e	i	o	u	H.S.	[]
1	2	3	4	5	6	7
8	9	o	fb	fk	ft	k

A	B	C	D	E	F	G
H	I	K	L	M	N	O
P	Q	R	S	T	V	W
X	Y	Z	Æ		J	U
â	è	î	ô	û	ê	ſs
á	é	í	ó	ú	=	++
à	ì	ì	ò	ù	+	*

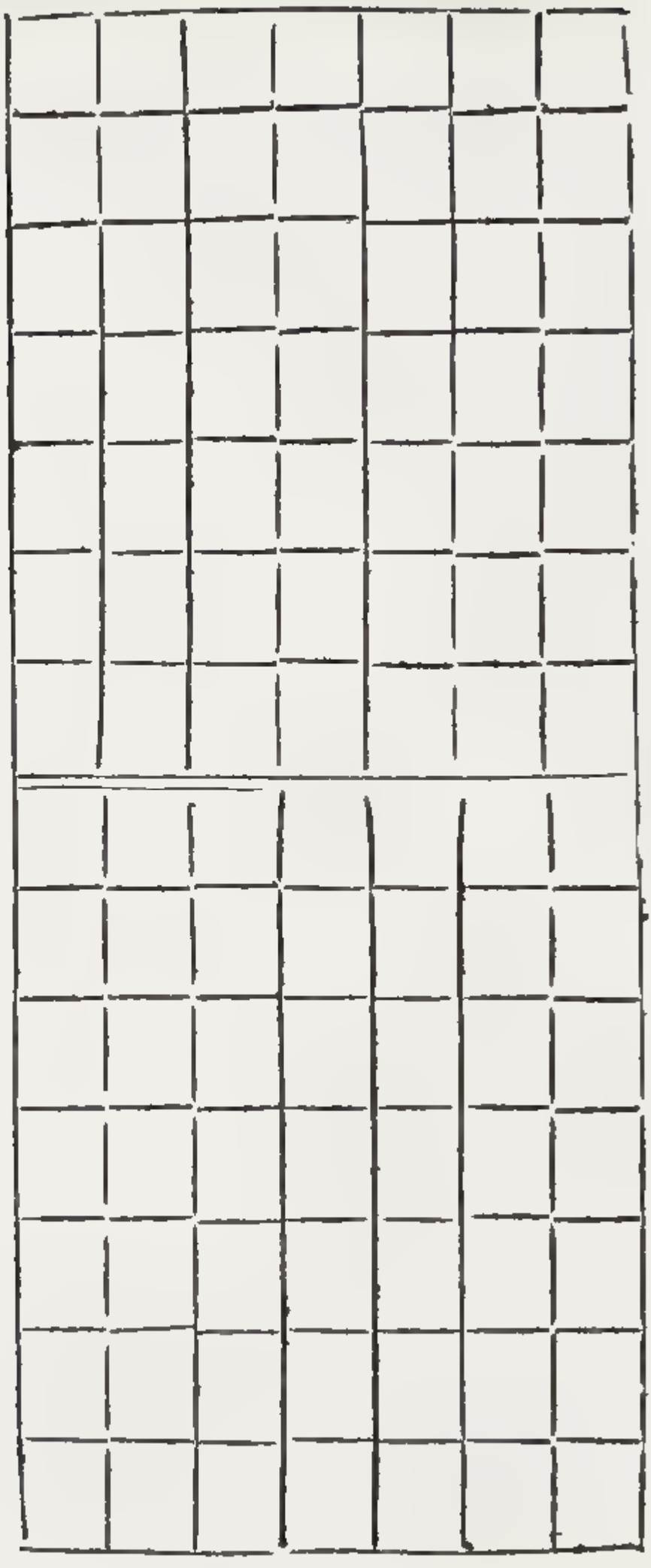
Lower Caſe, to Numb. III.

ct	æ	œ	ç	?	'		s	()	ffi	ffi	ffl	fl	fl	
& j	b	c		d		e	i	f	f	g	fh	fl fi	ff fi	
! ;	l	m		n		h	o	y	p	w	v	*n*	*m*	
z x	q	u		t		*Spaces*	a	r		, .	: -	*Qu.*		

A Blank Draft of an Upper Case; to be filled up where the Sorts differ in the Diſpoſition of either of the preceeding Schemes.

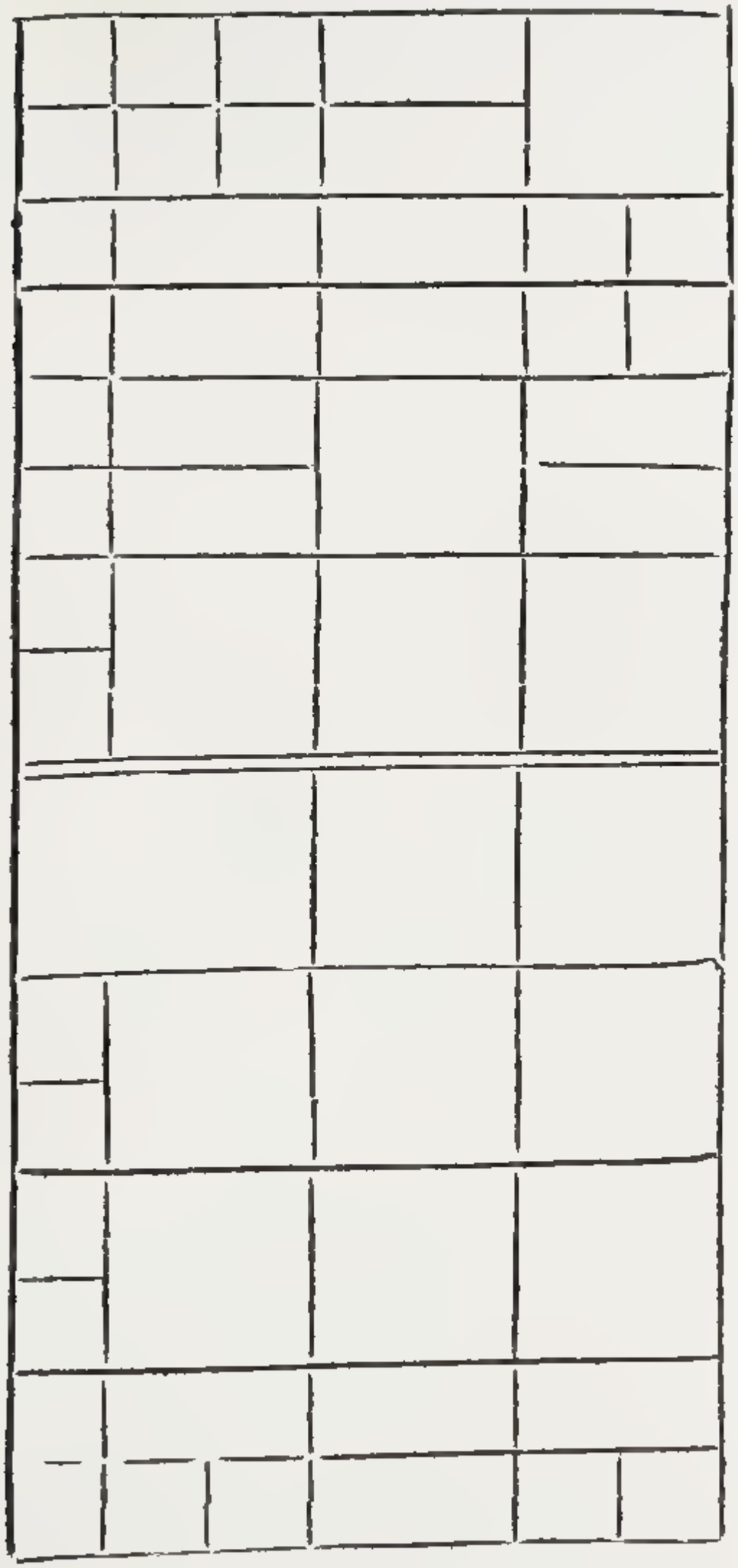


A Blank Lower Case.



Another Blank Upper Case.

A Blank Lower Caſe, differing from the preceding.



CHAP. IX.

Of COMPOSING.

COmpoſing is the mean and grand occupation of the perſon that has made himſelf perfect in the Art of ranging and digeſting Fuſil Types into that order and harmony in which they appear upon paper, when printed.

Compoſing is a term that includes ſeveral other exerciſes as well of the mind as body; for when we are ſaid to Compoſe, we are at the ſame time engaged in Reading and Spelling what we are compoſing, as well as in taking care to Space and to Juſtify our Matter. But that we may obſerve a method in treating this Chapter of Compoſing, we will make our beginning with what goes immediately before it, and conſiſts in making the Meaſure for the Work a Compoſitor is to go upon.

For making of Meaſures we have the beſt method here in England, where we uſe m's, laid the flat way, for that purpoſe. But before a Compoſitor begins a work, he is, or ought to be directed,

directed, how many m's wide, and how many lines long he is to make a page of it. Accordingly if our work is a Manuſcript, we put the ordered number of m's into our Compoſing-ſtick, and faſten them between the Head and Cheeks of it, as tight as we are uſed to juſtify all our Matter. But if it is printed Copy, and we are to keep it to the ſame lines and pages, we do not content ourſelves with having made our meaſure to ſuch a number of m's as anſwer to the width of our Copy; but we compare the Face of the Letter in the Copy, and of the Letter before us; and examine, whether they are of the ſame thin or thick cut; and whether they ſeem to be caſt equally thick, or thin: to find out which, we look for a very cloſe line in our Copy, which we ſet off to ſee how it comes into the meaſure made to m's. Accordingly if we find that the Letter of our Copy is either cut or caſt thicker than the Letter before us, and we apprehend that we ſhall be cramped to get in line for line where the matter runs cloſe, we make our meaſure an n-quadrat wider, for our own convenience, and ſkrew our line up tight and ſtiff. On the other hand, if a cloſe line comes freely into our meaſure, and admits of ſome Spaces beſides, we judge that the Letter of the Copy is either cut or caſt thinner than the Letter before us, and therefore make our meaſure an n quadrat narrower, rather than to ſquander away Spaces, and prejudicing ourſelves by ſetting wide and open.

Tho' it is common to make our meaſure by m's of the Letter on which the work is to be done, it would

would be nevertheleſs more adventageous, were it made a Rule, that *All* meaſures for Folio's and Quarto's ſhould be made to m's of the Engliſh Body; *all* meaſures for Octavo's, again, to Pica m's; and *all* meaſures for Twelves, and leſs ſizes, to m's of the Longprimer. And becauſe in large Printing-houſes it happens that different Founts of the ſame Body, but not of the ſame Size, are ſometimes employed, it is abſolutely neceſſary to uſe always m's of one and the ſame Fount of Letter, to make our meaſures by: for which reaſon it would be proper to keep a ſufficient number of Engliſh, Pica, and Longprimer m's in a convenient place, on purpoſe to make meaſures by. The benefit of ſuch a regulation would ſoon be perceived, in ſaving the trouble of cutting Scabbards, Leads, Rules, &c. to ſeveral meaſures that differ ſometimes not a common Space of each other, on account of the different Sizes of the ſame Body of Letter not filling the ſame meaſure alike full.

Having made and ſecured our meaſure, we look for a Setting Rule; which, if it anſwers exactly to the meaſure, ſerves to give us notice when our Stick by falling or other accidents has Given: otherwiſe we cut a Rule, to fit the meaſure exactly, by which we try our Stick when it has had any caſualties.

Being provided with a Caſe full of Letter, a true Compoſing Stick, and a ſquare Galley, we go about Compoſing; but firſt look our Copy over, which we will ſuppoſe to be a Manuſcript. Accordingly we take notice whether it is written in

Half Sheets, Whole Sheets, or in Quires: whether only one or both ſides have writing on them; and whether each ſide, or each leaf only, have folio's. But what we look more narrowly for is, Whether the Copy is written fair and legible; and whether it is ſpelled and pointed according to the modern way. If therefore it happens that the Copy turns out to our liking, we wiſh the Work to laſt long; whereas if it proves otherwiſe, we are glad to have done with, eſpecially if the Author ſhould chance to be a humourous Gentleman, and unacquainted with the nature of Printing; for *then* a Compoſitor is obliged to conform to the fancy of his Author, and ſometimes to huddle his work up in ſuch a manner as expoſes both him and his Maſter; whereas the Gentleman that purſues the elaboration of his Plan, and leaves the gracing of his Work to the judgment of the Printer, ſeldom finds room to be diſſatisfied upon *that* ſcore.

By the Laws of Printing, indeed, a Compoſitor ſhould abide by his Copy, and not vary from it, that he may clear himſelf, in caſe he ſhould be charged with having made a fault. But this good law is now looked upon as obſolete, and moſt Authors expect the Printer to ſpell, point, and digeſt their Copy, that it may be intelligible and ſignificant to the Reader; which is what a Compoſitor and the Corrector jointly have regard to, in Works of their own language, elſe many good books would be laid aſide, becauſe it would require as much patience to read them as books did, when no Points or Notations were uſed; and

when

when nothing but a cloſe attention to the ſenſe made the ſubject intelligible.

Pointing, therefore, as well as Spelling and Methodizing ſome Authors Copies being now become part of a Compoſitor's buſineſs, it ſhews how neceſſary it is for Maſter Printers to be deliberate in chuſing Apprentices for the Caſe, and not to fix upon any but ſuch as have either had a liberal education, or at leaſt are perfect in writeing and reading their own language, beſides haveing a taſte of Latin, and ſome notion of Greek and Hebrew; and, withal, diſcover a genius that is capable of being cultivated and improved in ſuch knowlege as contributes to exerciſe the Art with addreſs and judgment. Had this been always the aim and object of the Planters and Nurſes of our Art, Printing would make a more reſpectable figure, and be more diſtinguiſhed from mechanical buſineſs. But the hopes of gaining by apprentices, makes ſome (maſter) printers not concern themſelves about capacity, but are contented with a lad that can read in the Bible, whom they think ſufficiently qualified to compoſe Street Pamphlets and Half-peny Volumes. In the mean time the young man is injured: for, being out of his time, he is thruſt upon the trade, empty and ignorant of what is required of a good workman. But that we may not go further in this digreſſion, we will return to obſerving the moſt material circumſtances that come under the conſideration of Compoſitors in purſuing their buſineſs.

Having therefore taken notice of the ſtate of our Copy, and knowing into what Heads and

Sub-

Sub-heads the Matter is divided, we fold and place one leaf or more of it before us, and begin our work, with compoſing as many lines as the length of our pages is to conſiſt of, beſides one line more, inſtead of the direction line; and then we cut a Scabbard or Reglet for a Gage, to meaſure and to make up all our pages by. But before we actually begin to compoſe, we ſhould be informed, either by the Author, or Maſter, after what manner our work is to be done; whether the old way, with Capitals to Subſtantives, and Italic to Proper names; or after the more neat practice, all in Roman, and Capitals to Proper names, and Emphatical words. Accordingly if the firſt method is to be obſerved, we put a Capital letter, not only to all Subſtantives, but alſo upon the following occaſions; viz.

1. After a Full-point, that denotes the concluſion of a Sentence; but not after one that ſtands for a mark of Abbreviation.

2. To Proper names of Men and Women; which are put in Italic beſides.

3. To names of Kingdoms, Provinces, Cities, Mountains, and Rivers; which are put in Italic beſides.

4. To names of Arts and Sciences; as alſo of thoſe that profeſs them.

5. To names of Dignity and Quality, whether Eccleſiaſtical, or Civil.

6. To names of Feſtivals.

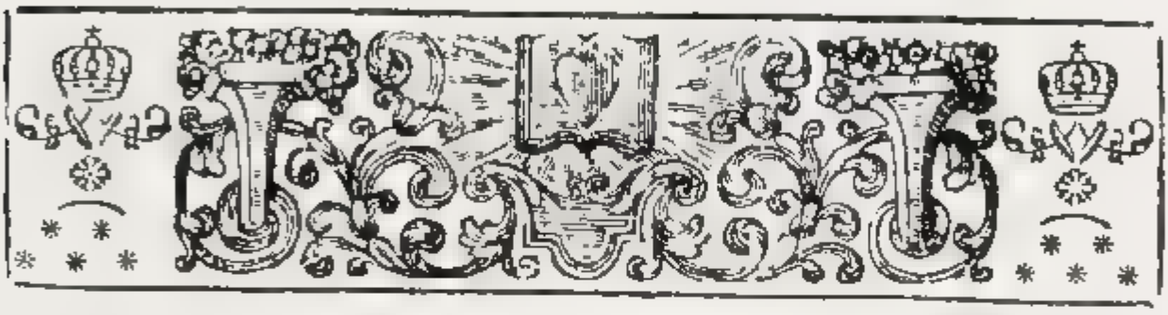
7. To words that expreſs the Title of the Subject.

On the other hand; if a work is to be done in

the more modern and neater way, we pay no regard to put any thing in Italic but what is underſcored in our Copy: neither do we drown the beauty of Roman Lower-caſe Sorts by gracing every Subſtantive with a Capital; but only ſuch as are Proper names, or are words of particular ſignification and emphaſis.

It being a rule to begin the firſt page of the work with the nominal part of it, and to ſet it off conſpicuouſly beſides, we conſider the ſize of our work, and chuſe a Head-piece for it; which we place at the top of the firſt page, and then ſet the Name of the work, by way of a Half-Title, each line in Letter a ſize leſs than we propoſe to uſe in the mean Title; which lines we branch out, with ſuitable diſtances between, yet ſo that we ſecure as much room, at leaſt, as the depth of the Fac, beſides two lines of Matter after it, does require. But the want of room for all this, ſometimes obliges us, either to reduce the Head-piece, or elſe to contract the Head it ſelf, and to leſſen the Whites between. And becauſe in ſuch caſes we are not always provided with Cuts that ſuit the meaſure of our work, but are either too long, or too ſhort, we uſe the following expedient; viz. When the Head-piece or Slip is too long for our meaſure, we let one half of the exceſs go into the back, and the other half into the outſide of the Margin; by leſſening the Furniture in the back accordingly, to make room for the Cut, yet ſo that the letter part of the page may have its right Margin; which is given it by running down a Reglet, or Quadrats, of the ſame menſuration as

the exceſs of the Cut into the Furniture of the Back Margin; but as this letting in and out of Head-pieces commonly happens in outſide-pages, their exceſs on the outſide is the eaſier juſtified up. On the other hand, if a Head-piece is too ſhort for our purpoſe, we call Metal Flowers to our aid, and chuſe ſuch of them as we fancy will ſuit to put either on each ſide, or all round the Cut, according to the ſubſequent Specimen;

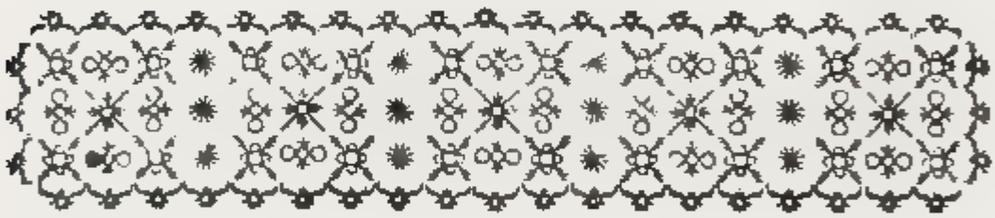


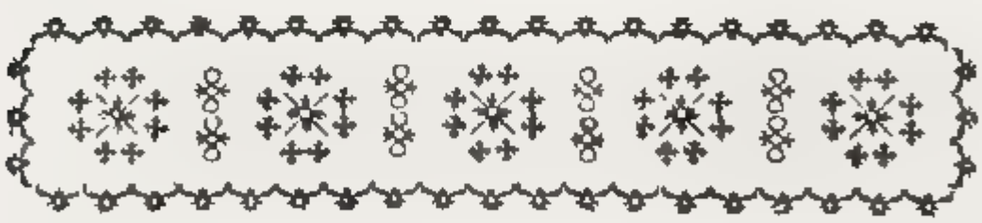
where it may be obſerved, that we chuſe to run a rule round a Head-piece where it is lengthened by Flowers, to make them pertinent to the Cut; whereas when we inlarge a Head-piece both in length and depth, we put rules round the Cut, to take in all its rounding-off ſtrokes; then we fill up the vacancy on its ſides, and afterwards run a Border of ſome Flower round the whole.

This is the way we uſe to adopt wooden Cuts to ſuit the meaſure of our work: but where Metal Flowers are made up for Head-pieces, we make them to our meaſure, at once; tho' it would not in the leaſt leſſen the credit of a Compoſitor, if he ſhould make his Flower-piece ſomething ſhorter, or longer than his meaſure, rather than divide or break the mean or centre knot of the piece; ſince nothing is more prejudicial to the neatneſs of a Flower-piece than ſeeing its lines juſtified up

with

with Aſteriſms, ſingle and double Daggers, or any thing elſe that is of a heterogeneous ſhape and turn with Flowers. But becauſe the conſtruction of Flowers (as we have elſewhere hinted) depends upon fancy; we willingly leave every one to his own, and communicate here ſome ſketches beſides; for which and the two preceding ones we are obliged to a Well-wiſher of our undertaking.





Beſides Head-pieces, Flower-pieces, and broad Slips that are uſed to dreſs the Head of the firſt page of the Body of a work, we are ſometimes directed to ſet a Head off with nothing elſe but a double, or two double Rules; which we call, a *Plain Head*; but which Rules are not ſo readily applied as may be imagined: for they ſhould be dreſſed ſo as to appear of the ſame Face, and of the

the ſame exact length; and with ſuch diſtances between Rule and Rule, as ſhew a connexion to each other, and diſplay that ſymmetry which they are capable of, provided they are under the management of a neat Compoſitor.

And now we are ſpeaking of Double Rules at the Head of a Firſt page, we beg leave to aſk, Whether it would be too ventureſom to reduce the uſual depth of Mourning Reglets? and whether a turn'd-up Braſs Rule of the firſt ſize would leſſen the grief of the parties affected? for the impreſſion that Mourning Rules make, is commonly ſo overbearing, that the matter on the back of them is ſometimes rendered illegible by it, eſpecially where it happens to be ſmaller Letter than Engliſh.

Having made up the Head of the firſt page, we cut it off by a rule, and put ſo much of the matter after it as the length of the page will admit of; obſerving to uſe a Fac, or a Flowered letter, after a Cut; and a Fac of Flowers, or elſe a ſuitable large Capital, after a Metal Flower-piece; as alſo after a Plain Head that has Rules over it for its decoration.

The firſt page being made up to the length of the number of lines of which it is to conſiſt, we ſet the Direction line, that ſhews the firſt word of the next page. But becauſe it is the firſt page of a Sheet, we put a Signature to it; and becauſe it is the firſt page of the Body of the Work, we begin the ſeries of Signatures with B; which is practiſed in England only, but not always obſerved neither, becauſe ſometimes the Body of a

work

work is begun with A, conformable to the method of all other Printing nations; in which laſt caſe it will be difficult for a Compoſitor to alter his folio's by the Tables of them, unleſs he remembers at every Impoſing, that the work was begun with A, and that therefore he ought to advance his folio's to a whole ſheet from what they are in the Table of folio's. Conſidering therefore that we begin the Body of *almoſt* every work with the Signature of B, it ought to be made a General rule, to begin the Body of *every* work with B; whereby the Table of folio's will be of real ſervice to alter the figures of each ſheet by.

In ſpeaking of Signatures, it will not be impertinent to mention, that W is not uſed to ſerve for a Signature, and that it would be more proper to employ the conſonant than the vowel U for that purpoſe; the V being of that original form as has given W its ſhape; whereas the open U is of a more modern formation.

Signatures being always taken care to be put to the proper pages, our chief concern ſhould be (as often as we are finiſhing a firſt page of a ſheet) to conſider, whether any thing elſe is to go into the Direction line of the firſt page in a ſheet: for if the work makes ſeveral Volumes, each firſt page of a ſheet expreſſes them reſpectively at the beginning of the Direction line: and if it is a work that is publiſh'd in Numbers, the ſucceſſion of them is carried on in the like manner; tho' we ſee no reaſon for making this incroachment upon the Direction line, when Proprietors are at the charge of printed Covers to each Number;

which

which will ſerve to take off that reflection which hereafter poſſibly may be made, that Gentlemen in ſuch times could not purchaſe a conſiderable Work, unleſs by ſmall parcels.

Our firſt page having now its length to the Gage, the room which the Running title occupies is ſtill to be filled up; which is done without much trouble, by driving the Head out ſo much more, unleſs it ſhould be thought beſt to drive the Head-piece down as much as the Running title makes; which however is done but by few, eſpecially where it is a Cut of a conſiderable proportion, as to depth. But where pages have Flower-pieces, Slips, or Rules at the head, it is cuſtomary to put the Folio, inſtead of the Running title, over them; tho', for our part, we can aſſign no reaſon why the ſeries of Running titles ſhould be interrupted, on account of a freſh part of the work beginning a page, tho' at the ſame time comprehended under the ſame general title. Neither is it a *trifle* to a Compoſitor, to alter his Running titles, in this caſe, when they are divided, and therefore muſt be parted and repeated according to the turn of an even or uneven page.

Before we have done ſpeaking of the Firſt page, that begins the Body of a work, we ſhall obſerve, that neither Direction nor Signature were uſed in the infancy of Printing: and that the French ſtill favour the former, by putting a Direction to no other than the laſt page of each ſheet; whereby the reſt of the pages are ſecured by a line of quadrats at the bottom. And as to Signatures, they likewiſe chuſe the antient way, to

number them by Numerals, inſtead of Figures. Otherwiſe they agree with us, and put One Signature to a ſheet in Folio; Two to one in Quarto; Four to a ſheet in Octavo; and Five to one in Twelves.

We proceed now to the Second page; to which we begin to ſet the Running title, in proportion to the Letter of the work, and according to the quantity of matter, either in all Capitals, Small Capitals, or Italic: for it is not often that Running titles are ſo conciſe as to admit of being ſet in large Capitals; but are commonly divided into two lines; and ſometimes made very troubleſome to the Compoſitor beſides, by crouding the Parts and Sub-parts of a work, ſuch as Book, Chap. *&c.* into the corners of them; or by changing the Running title with the Head of every Chapter: in which caſes, particularly, it would ſeem an ungenerous view in one who ſhould diſpute comprehending Running titles under our calculations concerning the merits of a work.

The Running title being ſet, we put a ſuitable diſtance between that and the Matter; and therefore conſider the Bearings off of our letters in the Running title: for if it conſiſts of all Capitals that have no deſcending letters amongſt them, and runs throughout the work, two Scabbards of a middling ſize, will be ſufficient to ſeparate the Running title from the Matter; whereas two thick Scabbards will make no more than a proper diſtance, where Running titles are in Italic, or mixed with it; and withal have deſcending letters among them. But in this caſe, as in others, we

have

have regard to proportion, and make a difference in diſtances, agreeable to the ſize as well of the Letter as Page.

The Firſt page of the Work being ſettled, and the Running title begun with the Second page, we proceed to work in good earneſt, and according to ſuch rules as have been obſerved by Compoſitors that have been diſtinguiſhed for the ſolidity of their judgment. But becauſe we fear that we cannot enter upon mentioning even the moſt frequent Circumſtances in Compoſing, without running into a prolixity that might offend ſome of our Readers, we will avoid it by giving a curſory ſketch of the following inſtances, viz.

When we uſe a *Diviſorium* (commonly called *Viſorum*), we chuſe to move it each time downwards, to compoſe what by that means appears from under the *Viſorum*; becauſe we find it more ſafe againſt Outs and Doubles to compoſe from above it rather than under it.

In Compoſing we employ our eyes with the ſame agility as we do our hands; for we caſt our eyes upon every letter we aim at, at the ſame moment that we move our hand to take it up: neither do we loſe our time in looking at our Copy for every word we compoſe; but take as many words into our memory as we can well retain; which we ſpell as we take up the letters for them: and having done with what we had taken into our thoughts, we give a glance to our Copy again, to furniſh our memory with a freſh ſupply of words. But this can be done only in printed Copy, and in ſuch Manuſcripts as are written fair, and are free

from Inſertions and Interliniations; a bad-written or intricate Copy requiring a much longer and cloſer application of the eye, and keeps it continually upon the ſtretch. In the mean time, as often as we juſtify a line, we ſee whether we have taken wrong letters up, and change them accordingly.

In taking up a letter we make our aim at one that lies with its Face towards the right hand, and with the Nick from us, that ſo we may take the letter up by the Head, and convey it nimbly into the Compoſing Stick, without hugging it between our fingers, or knocking it about the Stick.

If we are upon Work in our own, or ſuch other language as we are well acquainted with, we take notice to correct or change ſuch words as we are ſure to be wrong. But this care is not acknowleged by every Author; for ſome obſtinately refuſe to truſt to a Compoſitor's judgment, and rather propagate errors than permit a Printer to correct ſuch faults as ſome Authors cannot mend, but relie upon the rectitude of the book from which they copied.

Where work is divided into Heads and Subheads, the firſt are diſtinguiſhed by Italic of a ſize larger than the Subject matter, if it is in Roman; whereas Sub-heads are ſet in Italic of the Body of the work: which is alſo done to Heads in work of larger Letter than Engliſh, and ſometimes even in work of *that* ſize of Letter.

After a Fac, Flowered letter, and Two-line letter, it is cuſtomary to put the next letter a Capital, when the word conſiſts of more than one ſyllable; whereas we ſet the whole word in Capitals,

tals, if it is a monoſyllable. It would therefore have the looks of a blunder, were we to follow the French, who often put a Capital after a two-line letter, and the reſt of the word in Small Capitals.

If a Fac or Flowered letter be deeper than the Compoſing-ſtick, we meaſure the exact width of it by Quotations, or common Quadrats; which we put into our Stick, and the Fac into the Galley, and then compoſe, and empty each time ſo many lines as our meaſure in the Stick will allow, till we have compoſed ſo many as reach ſomething beyond the Depth of the Fac, that by juſtifying it up to the lines, its touching the letters underneath may be prevented.

Capitals being enſigns of honour and dignity, we ſpace, properly, all ſuch Words as are ſet in Capitals, to ſet them off more conſpicuouſly: and this we do not only to words at length, but alſo to ſuch as are abridged; yet not to dates of years that are expreſſed by Numeral Capitals.

Where a line breaks off at the end of a Paragraph, we endeavour to make it of a tolerable length; and therefore keep ſome lines before a Break-line accordingly, that by driving out, or elſe by getting in, we may come to a handſome Break-line: for it is equally vexatious to a Compoſitor, whether a Break-line happens to be too ſhort, or too long. And tho' it is very common with the French to begin a page with a Break-line whoſe major part conſiſts of matter, it does not ſuit an Engliſh eye; for in ſuch caſe we make a page either a line longer, or ſhorter, rather than

ſee a piece of a line at the Head of a page. But at the ſame time that we regard this, we take care to hide the caſualty in one page, by making the reverſe ſide of the ſame length: for the *true* length of a page does not conſiſt in its being filled up with Sticks and Quadrats to the mark of the Gage; but rather in making the laſt lines of two retrogate pages to fall on the Back of each other: hence a page cannot be ſaid to be of a right length, that has a Break-line at the bottom, with the Catch-word, or Direction, and ſometimes even with a Signature in it. Nor is it elegant to ſuffer the penultime line of a page to be a ſhort Break-line, with a White-line between that and the Direction-line, to make the page anſwer the length of the Gage; but which does not excuſe it from being called *too ſhort:* that therefore it would be adviſeable to deſiſt from fancying it improper to make the Firſt line of a Paragraph the very laſt line of a page; of which all other Printing Nations make not the leaſt ſcruple. But the method of putting a White between the Direction and Matter that runs on, is a glaring inſtance of a Compoſitor's being either very ignorant of his buſineſs, or elſe cupious after Fat; for the ſake of which ſome will hazard their credit rather than looſe a line that can be drove our, by Spacing, or otherwiſe.

Every Firſt line of a new Paragraph, or Sentence that does not begin with a Two-line letter, we indent an m-quadrat, of whatever ſize the letter of our work is of. In this Article of breaking off the Matter, Gentlemen vary, as in other inſtances:

ſtances: for ſome carry the Argument of a Poſition to a great length, before they relieve a reader in his attention, by breaking off a Paragraph; whereas others are ſo ſententious in their writing that they break off almoſt at every place that will admit of a Full-point. But in this as well as the preceding caſe we always follow a Gentleman's choice, unleſs the Printer, upon particular occaſions, finds it neceſſary either to multiply or to reduce the Breaks in the Copy, where it may be done with propriety, in order to conduct the compaſs of a piece or fragment of work; in which caſe Gentlemen ought not to croſs a Printer's judgment, by obſtinately refuſing to comply with the endeavours that are uſed to make work look uniform. In the mean time it is requiſite for Writers to make the beginning of a new Paragraph always conſpicuous to a Compoſitor, by indenting the firſt line thereof far enough to diſtinguiſh it from the preceding line, in caſe it ſhould be quite full.

Tho' our work ſhould be done all in Roman, yet where words intervene of a foreign language, we put them in Italic, unleſs Authors will have them appear in their proper characters: in which caſe it is highly neceſſary ſuch words ſhould be written by themſelves, fair and right, that they may be cut in wood accordingly; which, after it is done, will admit of no correcting.

Many more Hints, relating to Compoſing, might be added to theſe, for the information of Learners of our Art, were we not ſure that Practice and taking notice how things are done by Good

Work-

Workmen, will be of more ſervice to them than laying down Rules for managing Work properly; ſince this is the duty of him that has an Apprentice under his tuition; and therefore ought to forward him in every thing that can give him an early apprehenſion of his buſineſs: in which every generous man takes pleaſure to acquit himſelf, provided he finds that his endeavours are beſtowed upon a Youth that is not indocile, but, beſides capacity, ſhews an eagerneſs to become acquainted with the Principles of the Art, that he may practiſe the ſame with the more readineſs, to the ſatisfaction of his Maſter, and to the advancement of his own intereſt. Whatever Apprentice engages in a choſen profeſſion upon theſe principles, cannot fail of ſucceeding in his emulation, becauſe every one will be ready to ſatisfy his inquiries concerning buſineſs; whereas ſluggiſh and indolent Youths, that diſcover an innate averſion to ſettled buſineſs, and take no advantage of their education, are left to themſelves and their idle habit, that they may rue their negligence when they become leſs dependent on their Maſter. To rouſe ſuch from the lethargy of their untowardneſs, we ſhall give ourſelves no trouble: but it is for the ſake of the former, that we conclude this Chapter with the following Obſervations, viz.

After the Body of a Volume is done, the Contents, ſometimes, follow next, tho' they belong more properly to the beginning part of a Book; for which reaſon we ſhall defer ſpeaking of them to another place. But what commonly is put after the Matter, is the Index; which is cuſtomary to

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be done in Letter two ſizes leſs than that of the Work, provided the compaſs thereof, or other circumſtances will ſuit it.

We always begin an Index upon an uneven page, and put a Slip, or Double rule at the Head thereof. And tho' we ſet Running titles to an Index, we rarely put Folio's to them; unleſs it is to recommend a Book for the extraordinary number of its pages: for as an Index does not refer to its own Matter by figures, they ſeem needleſs in this caſe. The Signatures, however, are always carried on regularly, to the laſt whole or half ſheet of the work.

It is common to ſet the Subject word of each Article in Italic, and *all* the reſt in Roman; indenting all the matter an m-quadrat that makes above one line.

If we find that we have room for it, we make a line of the word *Page*; which we juſtify to ſtand over the ends of the lines, where the figures fall: elſe we prefix the ſaid word to the firſt figure or figures of each Page, or Column.

We take notice, whether the Subject words are ranged Alphabetically; and we tranſpoſe them and what belongs to them accordingly, if we find them otherwiſe, tho' it is not a Compoſitor's duty, eſpecially where he has no expectation of being ſatisfied for it.

Where Figures have a regular ſucceſſion, we put a Comma after each folio; and where their order breaks off, we uſe a Full-point. Thus, for example, after 5, 6, 7, 8 we put Comma's; whereas after 12. 16. 19. 24 we uſe Full-points.

But

But to ſave Figures and Comma's, we denote a ſucceſſion of the former by putting a Rule betwixt the firſt and laſt figures; thus, 5—8. Again, if an Article has been collected from two pages, the folio of the ſecond is ſupplied by *ſq.* or *ſequente*; and by *ſqq.* or *ſequentilus*, where an Article is touched upon in different ſucceeding pages.

We put no Full-point after the laſt figures, becauſe we judge, that their ſtanding at the end of a line is a ſufficient ſtop.

Neither do we put a Comma nor Full-point to the laſt word of an Article, in a wide meaſure and open matter: but it is not improper to uſe a Comma at the end of every Article, in narrow columns; or where figures are put after the matter, inſtead of running them to the end of a line.

If we have occaſion to drive out, we put each leading letter of the Alphabet in a line by itſelf, with diſtances before and after as do not look preposterous. On the other hand if we apprehend that we ſhall want room, we begin the matter at the change of each Alphabetical letter with a lance-faced Two-line letter, and a White-line before it.

In caſe the Index fills the laſt ſheet or half ſheet, the Work is ſaid to be finiſhed, tho' in reality it has not been begun, becauſe the Title, Dedication, Preface, Introduction, Summaries, and whatever elſe precedes the Body of the work, is ſtill to do; and are ſuch Parts as try not only a Compoſitor's judgment, but alſo patience: for as to the Title, it is a Summary Relation of the mean ſubject on which the Work is founded: and

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tho' it conſiſts but of one ſingle page; yet to diſplay its ſeveral members in ſuch a manner that the whole may appear of an agreeable proportion and ſymmetry, is counted a maſterly performance. And tho' ſetting of Titles is generally govern'd by fancy; yet does it not follow that the excurſions of every fancy ſhould be tolerated, elſe too many Titles would be taken to belong to Chapmens books. It is therefore proper that Titles ſhould have the reviſal of one that is allowed to have a good judgment in gracing one. But to change and alter a Title to the mere fancy of Pretenders, is the ready way to ſpoil it. When therefore we go about a Title, we conſider as well the quantity as quality of our matter, that we may ſet out accordingly, and either branch our matter out to the beſt advantage, or elſe crowd it together by way of Summaries; but which can not produce a handſome Title. But where the matter for a Title is ſo contrived that it may be divided, now into Emphatical lines, and then into ſhort Summary articles, it is a Compoſitor's fault, if his Title makes no proper appearance. Were it not that every Title differs from another in ſubſtance, it would not be difficult to lay down rules for their formation: but this being impracticable, the beſt method is, to take example by ſuch Titles as are known to be well executed. To furniſh one's ſelf therefore with proper conceptions for ſetting Titles, Dedications, Heads, and many other odd fragments, a *Florilegium Typographicum* would be of great help, eſpecially to ſuch as have made an early beginning to collect,

and to ſecure in a Book, all ſuch Scraps as will be of ſervice and pleaſure to refer to. The like Repoſitories would alſo be of great convenience in Printing-houſes of conſideration, to inform a new comer how to do ſome work according to the method of the Houſe, and to a Maſter's liking.

As Titles are govern'd by fancy, ſo they run upon mode and faſhion: for different countries uſe different ways to diſplay them; and for that reaſon we take a view after what manner Latin, French, Italian, or other foreign Titles are contrived, that have been done in their native countries; and keep to the genius of them; which conſiſts in making them look open and airy; ſetting them off with ſome neat cut rather than uſing large and gouty Letter for that purpoſe, eſpecially in Latin Titles, the matter for which is commonly drawn up ſo that it will admit to be ſet all in Capitals; which if they are properly varied according to their emphaſis and ſignification, make a very agreeable parade. Of this the French are not ignorant, and ſeem inclined to dreſs their Titles all in Capitals, were their language as expreſſive as the Latin. Nevertheleſs, to ſhew their fondneſs to Capitals, they ſet the firſt line of a Titular Summary all in Capitals; where they make a better appearance than when they are ſeen ſtraggling in ſingle words among a ſeries of Lower-caſe matter.

After the Title of a Book follows the Dedication; which ſometimes is but of one ſingle page, and is branched out much after the manner of a Title: but when it has Matter of Addreſs with it,

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we commonly ſet it in Letter two ſizes larger than that of the Work; beginning it with a ſuitable plain Capital letter, and putting ſo much of the matter to the Dedication as fills the depth of the initial Capital, and, at the very leaſt, one line after that, to cover the foot of the ſaid letter. We put neither folio or any thing elſe over the very Dedication; nor a Direction under the ſame, tho' we cannot avoid putting a Signature, if it makes the third page of a ſheet in Quarto, or leſſer ſize. But in Matter of Addreſs we make the word *Dedication* (in Italic Capitals of the ſize before us) our Running title, without folio's to them. And thus we go on till we come to the Compliment, for which we contrive to have room enough to make proper breakings off, that run out to the right-hand ſide; after which we juſtify the name of the Dedicator to the end of our Stick, within an n-quadrat, obſerving to put at leaſt double the diſtance between the Compliment and Name, than is betwixt the divided lines. In this point other Nations, and eſpecially the German, are very particular, becauſe they fancy, that by ſetting a Dedicator's name in ſmall Letter, and at a great diſtance, denotes a profound ſubmiſſion. Another circumſtance that demands our attention, is to ſet the Name of an Author's reſidence, and the Date, to the left-hand ſide of the page, over againſt the bottom of the Compliment; yet ſo that they may not range againſt each other; which is the eaſier prevented, by ſetting this ſignature of place and time in ſmall Letter, and indenting them one and two m-quadrats.

We come now to the *Preface*, which is a Diſcourſe drawn up by an Author in recommendation of the Work. Formerly it was a rule to ſet the Preface in Italic; but at preſent we do not regard ſuch punctilio's, and rather ſtudy to make every part of the work witneſs a Compoſitor's endeavours to ſet it off to the beſt advantage. In purſuance of this, with the concurrence of a Maſter, we ſet the Preface in Roman, of one ſize larger than the Letter of the work; tho' ſometimes we go to two ſizes, eſpecially where a Preface is but ſhort, and where an *Introduction* follows after it. In the mean time we make no great ſhew at the Head of a Preface, but ſet it off either by a Slip, or a Double rule, and uſe either a Fac, or a plain Letter, accordingly. As to Running titles, the word *Preface*, commonly ſet in Italic Capitals (ſuitable to the ſize of the page) is ſufficient: at the ſame time we remember to put folio's in Numeral letters to our Running titles, beginning with [i] *over* the firſt page of a Preface, and continuing the reſt in the uſual manner. But becauſe ſome chuſe to put Numerals to Dedication matter, we appeal to ſuperior judgment, whether they do not make a Dedication part of a Work, in prefixing the ſame to a Preface, or Introduction, and making a ſeries of the folio's of the Dedication, and of the Preface, which laſt we regard as appurtenant to a Work, whereas we judge a Dedication to have no relation to a Work, and therefore ought to bear no connexion with any part of it. This we ſilently confeſs, when we put no Signature to Dedication matter

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that has the General Title before it, but comprehend that, and what elſe comes in, under the Signature of the Title-ſheet, viz. *great* A; which makes the Bookſellers Alphabet (conſiſting of 23 letters) complete, provided that the Body of a Work is begun with B. To know therefore more readily how many ſheets more a Book conſiſts of than what are marked with Signatures in Capital letters, we put *Little a* to the firſt ſheet after the Title ſheet, and thus carry our Lower-caſe Signatures on till the beginning of the Body of the Work.

What we have obſerved concerning Prefaces, may equally be ſaid of Introductions, that are drawn up and calculated for the elucidation of their reſpective Works; whence Prefaces and Introductions have a great affinity, in that the one ſometimes includes the other, and ſupply one another; whence both are treated alike, by Printers, as to ſetting off their Heads.

The Contents take place after the Preface, or an Introduction. They are always ſet in Italic, commonly of a ſize larger than the Letter of the work; the firſt line of each Summary full, and the reſt indented an m-quadrat; with the refering figures juſtified to the ends of the reſpective lines.

What ſtill remains to be taken notice of, are the *Errata's*, which ſometimes are put immediately before the Body of the Work, and at other times after the *Finis* of it. Sometimes they

are put by themſelves on the even ſide of a leaf, ſo as to face the Title. But tho' this is very ſeldom done, it is pity that it ſhould ever have come into the thoughts of any one to do it at all; for it is a maxim, to bring Errata's into as narrow a compaſs as we conveniently can, and to put them in a place where they can make no great ſhew; ſince it is not to the credit of a book, to find a Catalogue of its faults annexed. It is therefore wrong policy in thoſe who make Errata's appear numerous, and parading, in hopes of being thought very careful and accurate; when they only ſerve to witneſs an Author's inattention at a time when he ſhould have been of the oppoſite inclination. But the ſubterfuges that are uſed by Writers upon this occaſion, are commonly leveled at the Printer, to make him the author of all that is a miſs; whereas they ought to aſcribe it to themſelves: for, were Gentlemen to ſend in their Copy fairly written, and well corrected and prepared for the Preſs, they would have no occaſion to apprehend that their work would be neglected, were they to leave the whole management thereof to the Printer, eſpecially when it is written in his native language. But bad Copy, not reviſed at all by the Author, is one obſtacle; and altering and changing the matter after it has been compoſed, is another means that obſtructs the correctneſs of a Work; not to mention the ſeveral accidents to which it is expoſed before it has paſſed thro' the hands of a Preſsman. It would therefore be generous in Gentlemen to examine the circumſtances that may have occaſioned an Error, before they

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pronounce it a Typographical one: for whoever has any ideas of Printing, muſt conſequently know that it is impoſſible to practiſe that Art without committing Errors; and that it is the province of an Author to rectify them. For theſe ſeveral reaſons it will appear how material it is not to make an Erratum of every trifling fault, where the ſenſe of a word cannot be conſtrued to mean any thing elſe than what it was deſigned for; much leſs to correct the Punctuation, unleſs where it ſhould pervert the ſenſe. By this means, and by running Errata's together in Brevier, or Long-primer at fartheſt, they would appear leſs odious to the eye, and not make a Book ſuſpected.

Laſtly, Where Errata's are ſpecified in a Book that is to be reprinted, care ſhould be taken to mark every one of them in their proper places in the Copy, to avoid their being conveyed into the new Edition.

CHAP. X.

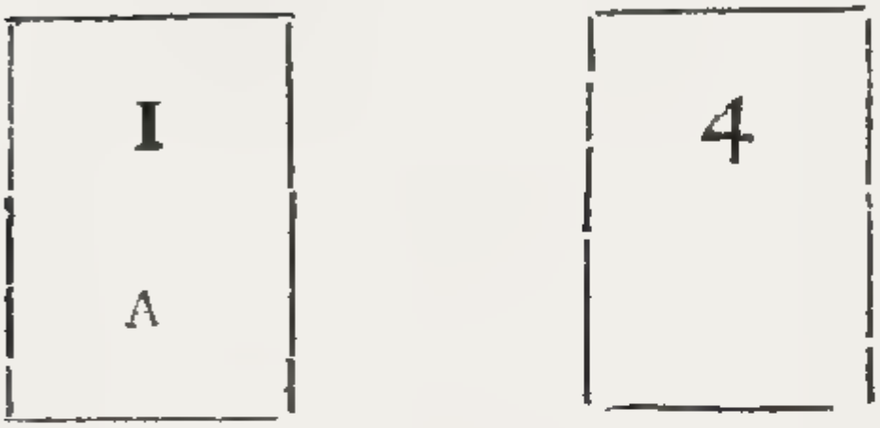
Of IMPOSING.

THE Article of Impoſing comprehends not only the knowlege of placing the pages ſo that they may follow each other, after they are printed off, and the ſheet folded up; but alſo the way of dreſſing Chaſes; and the manner of making the proper Margin. Accordingly we ſhall have occaſion to divide this Chapter into three Sections, that we may treat of the three Branches of this Article ſeparately.

§. I. Having compoſed ſo many pages as go to a Whole ſheet, Half ſheet, or leſs Part of a ſheet, of what ſize ſoever, we take them from under our Frame, and carry them to the Impoſing Stone; taking care to put the Firſt page in its right poſition, with the Signature either to the left hand, facing us, as in Folio's and Octavo's; or to the right hand, with the out-ſide of the page towards us, as in Quarto's and Twelves, according to the following Schemes for Impoſing.

A Single Sheet, In FOLIO.

Outer Form.

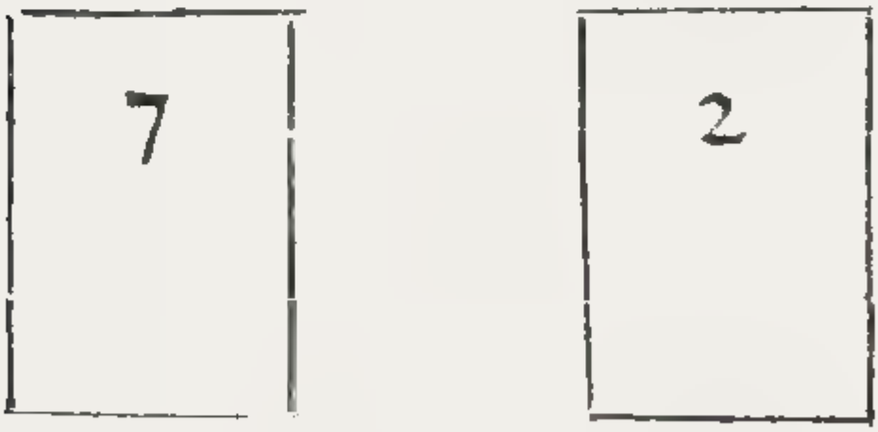


Inner Form of a Sheet *In Folio*.

Two Sheets in Folio, Quired, or lying one in another.

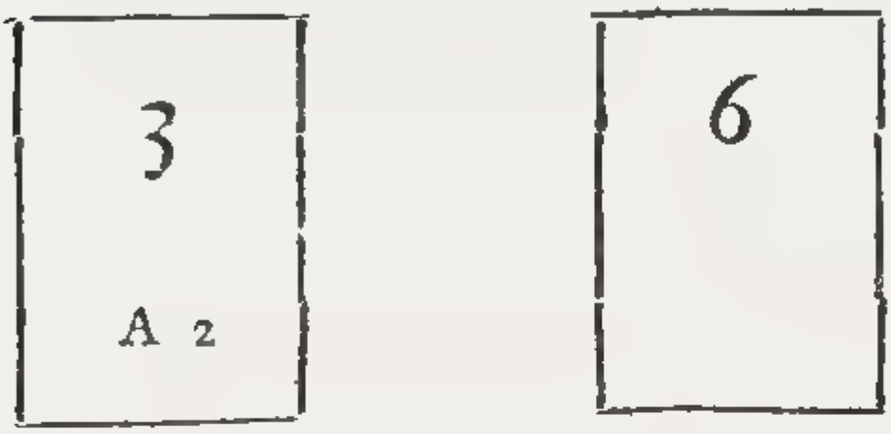
Outer Form of the Outer Sheet.

Inner Form of the Outer ſheet of Two ſheets in Folio, Quired.

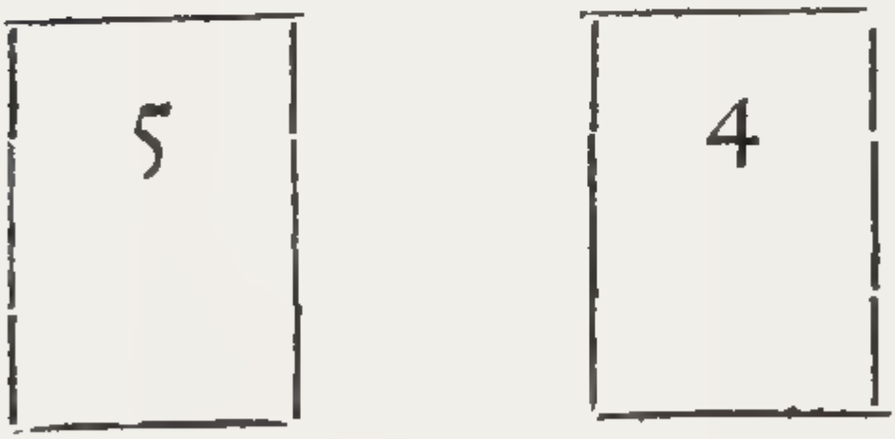


The

The Outer Form of the Inner ſheet of Two ſheets in Folio, Quired.

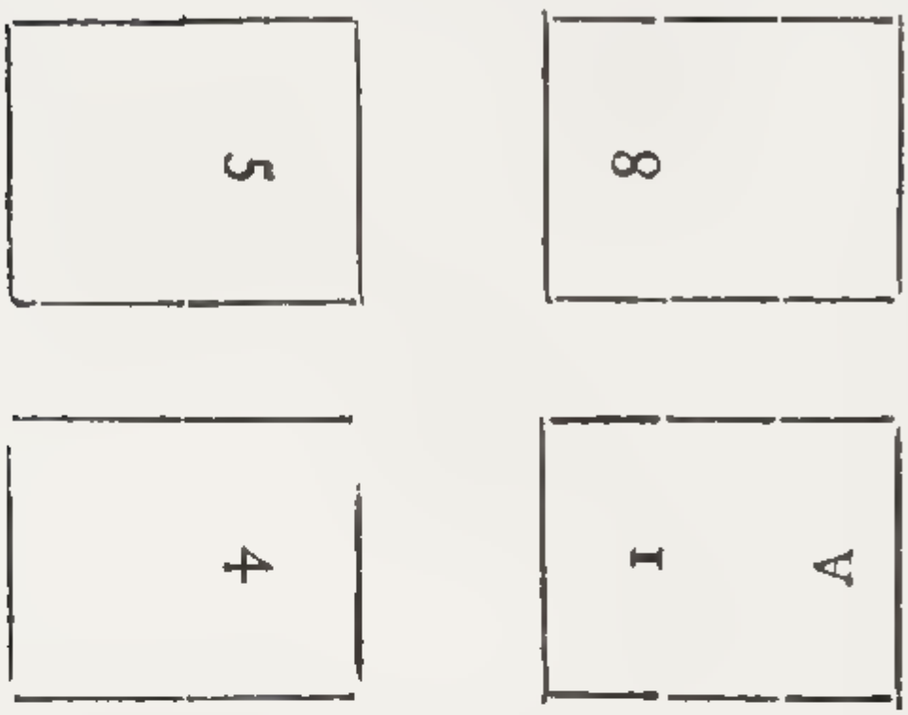


Inner Form of the Inner ſheet.



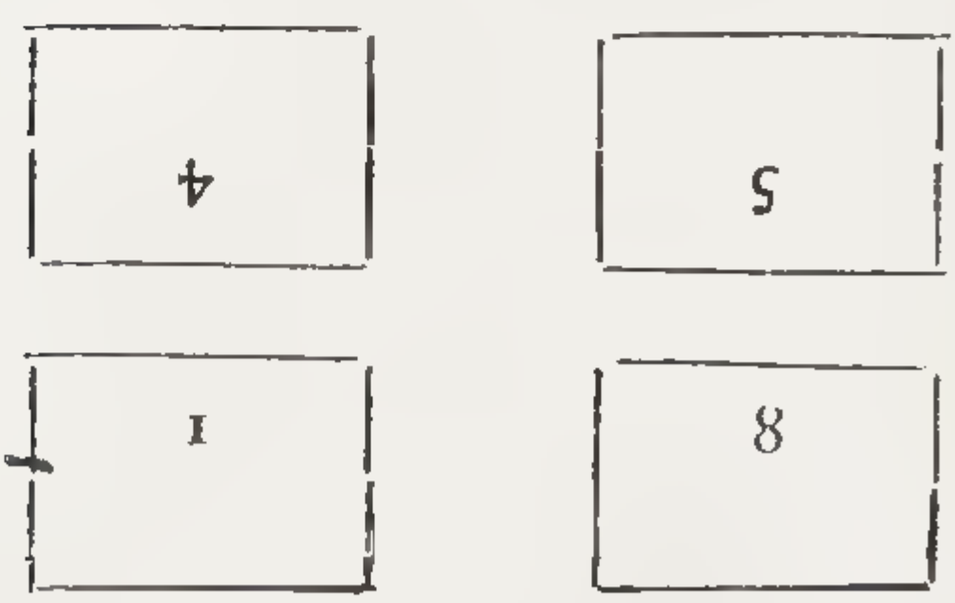
A Sheet of Common QUARTO.

The Outer Form.

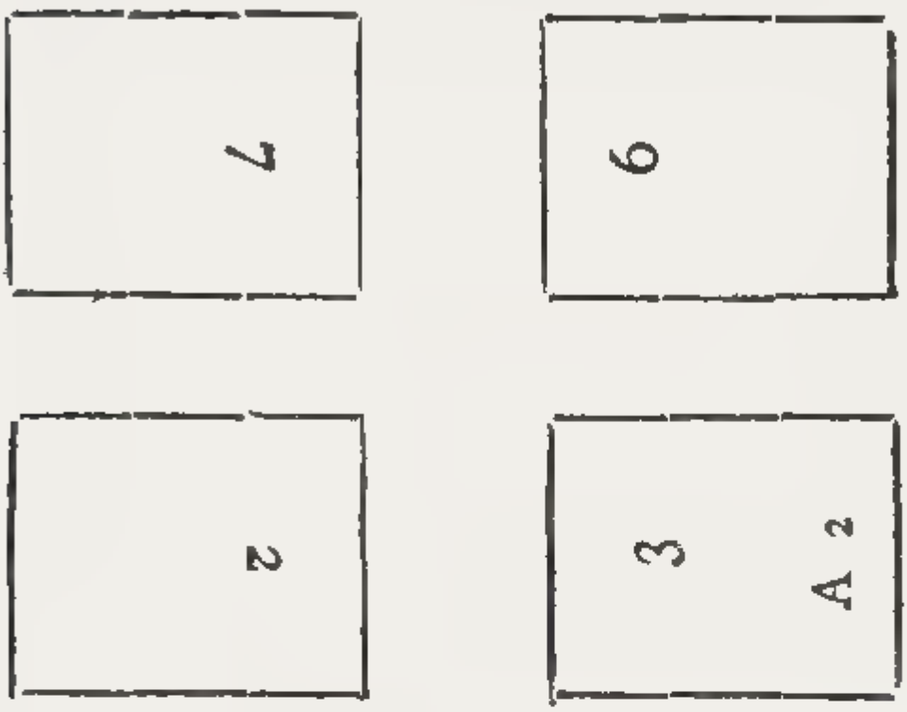


A Sheet in Quarto, the Broad way, commonly uſed in works of Muſick.

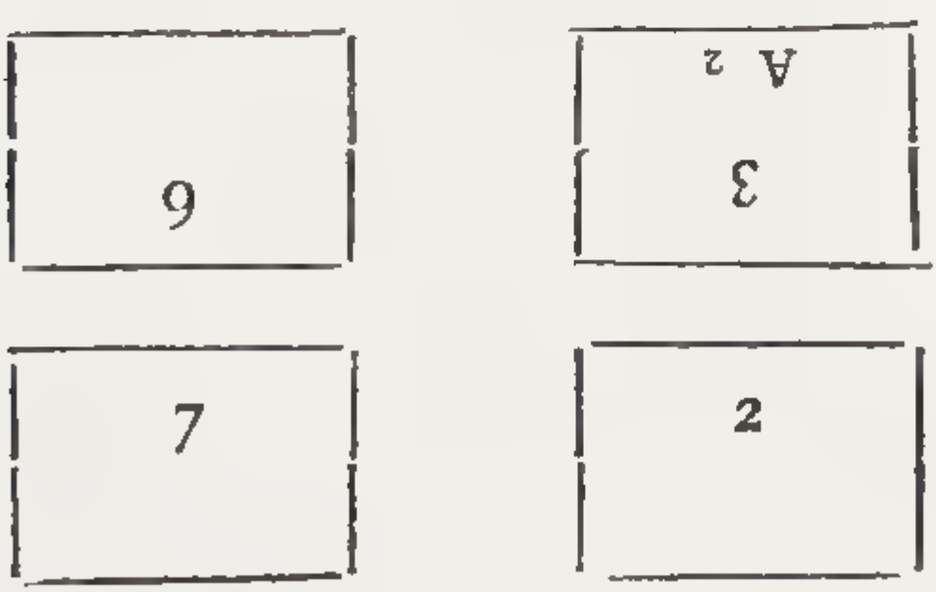
The Outer Form.



The Inner Form of a Sheet in Quarto.



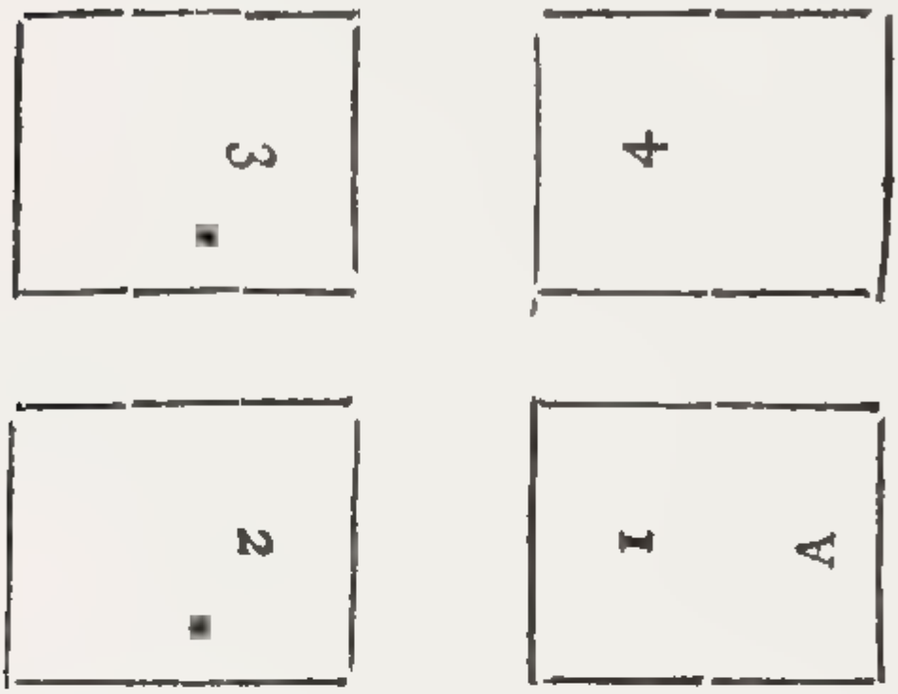
The Inner Form of Broad Quarto.



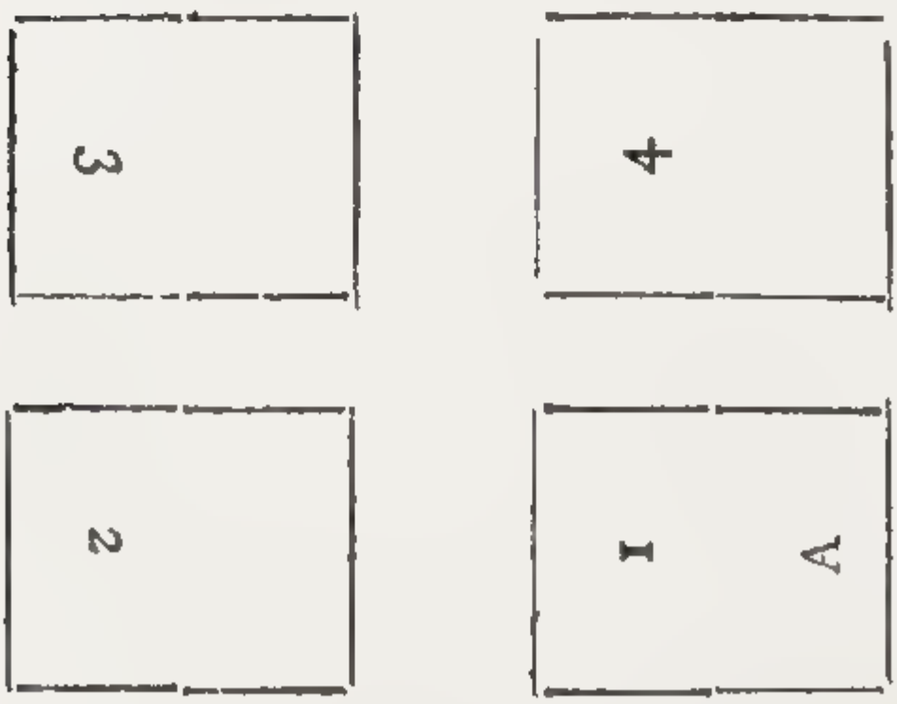
Two

Two Half Sheets in Quarto, worked together.

Outer Form.

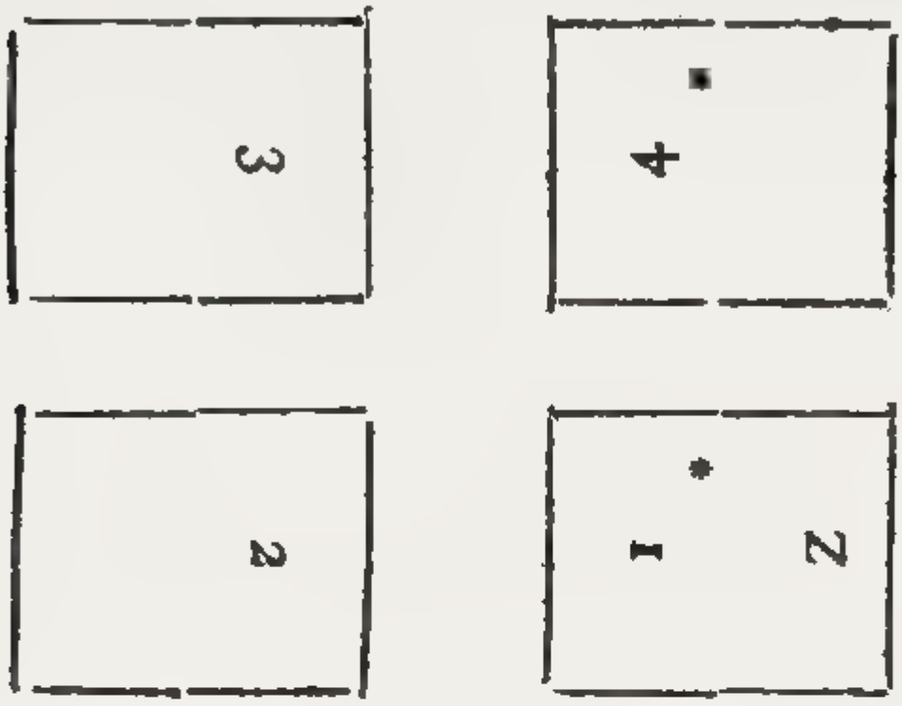


Half a Sheet of Common Quarto.

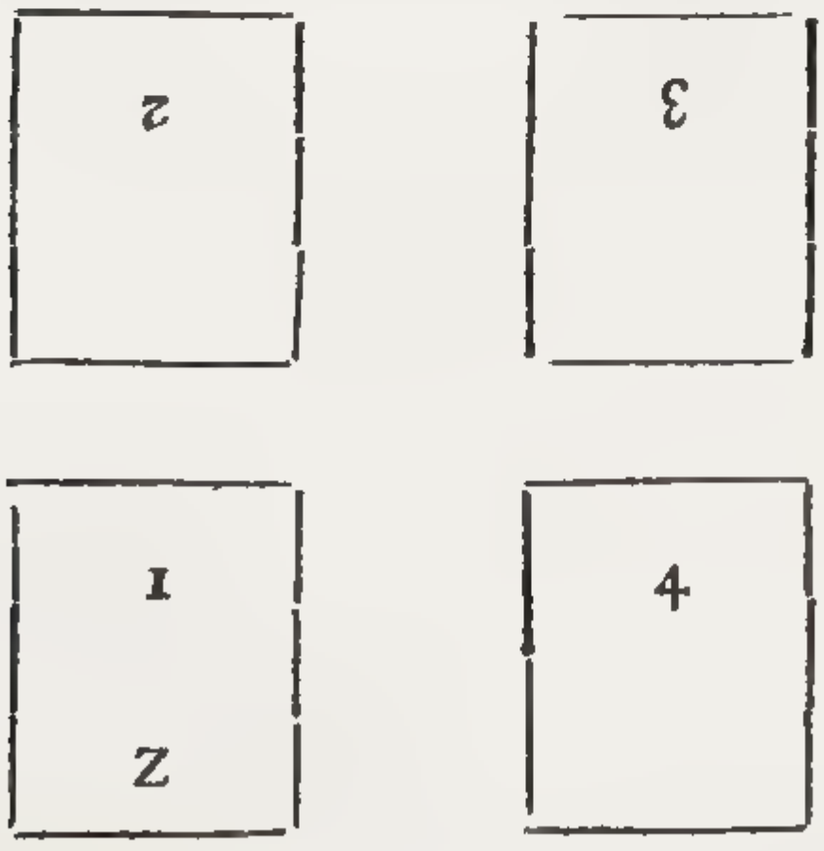


Inner

Inner Form of Two Half-ſheets in Quarto.

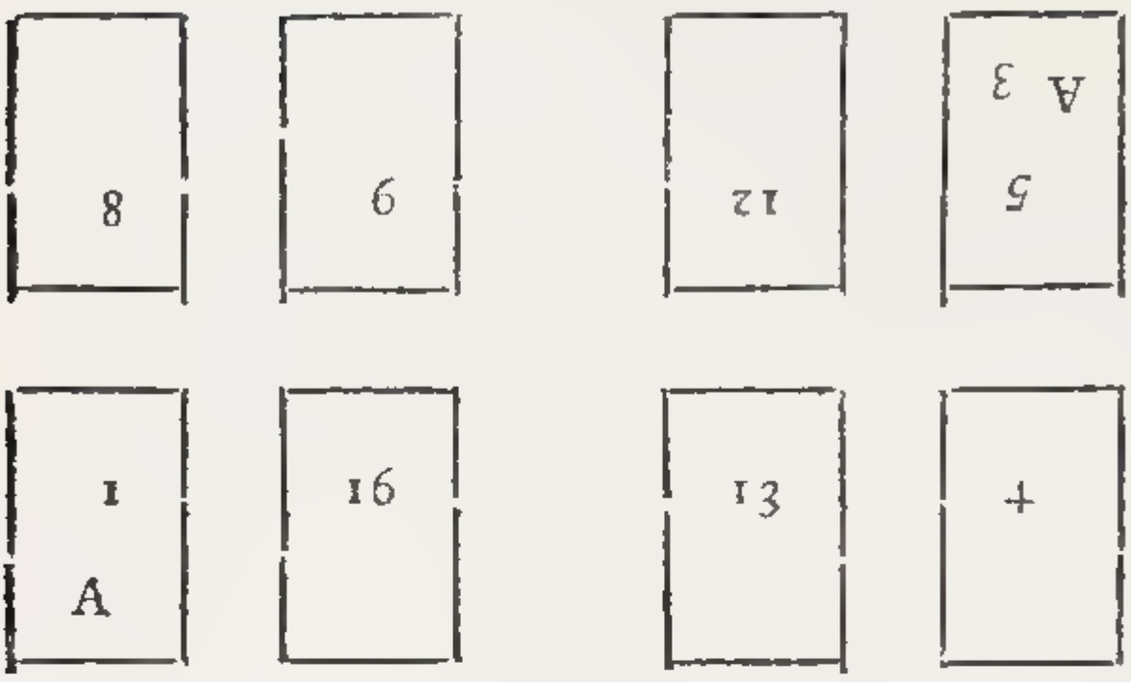


Half a Sheet in Quarto, the Broad way.



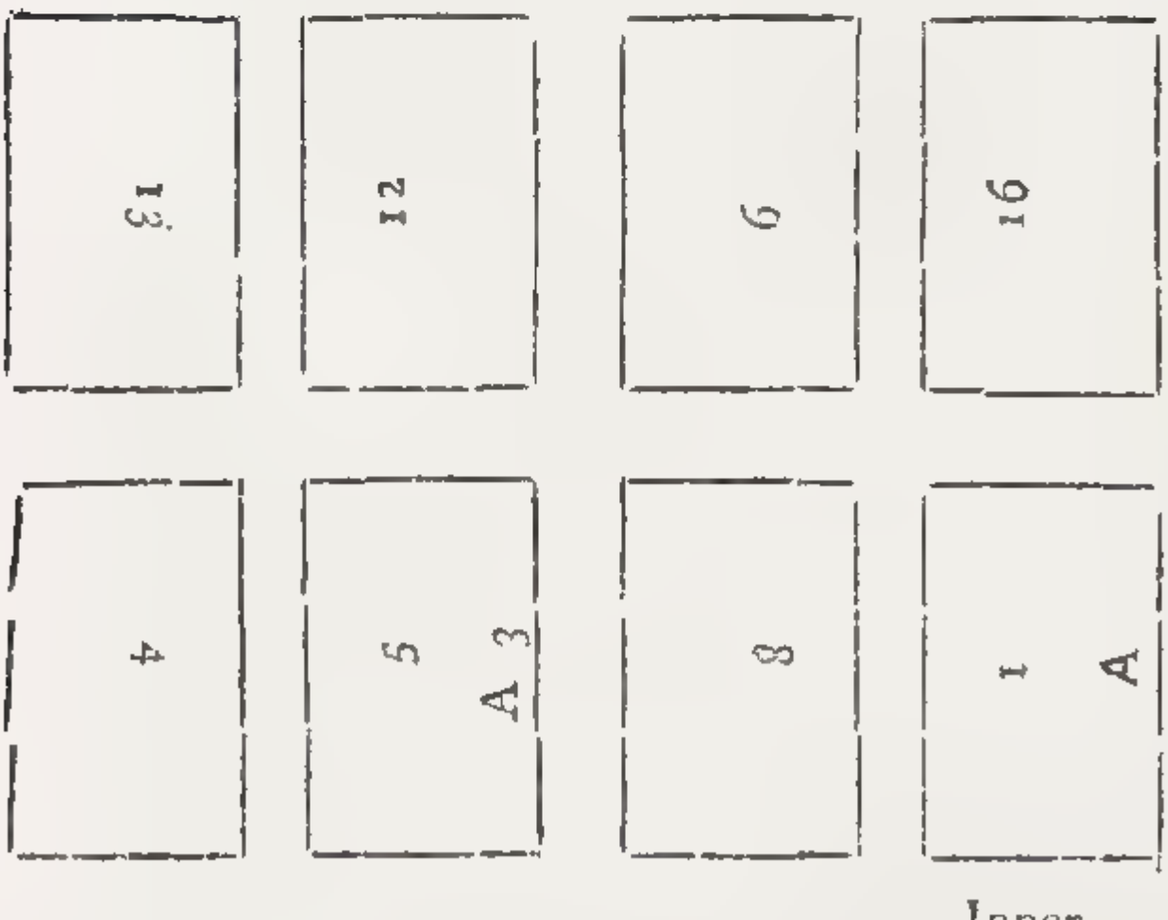
A Sheet of Common OCTAVO.

Outer Form.



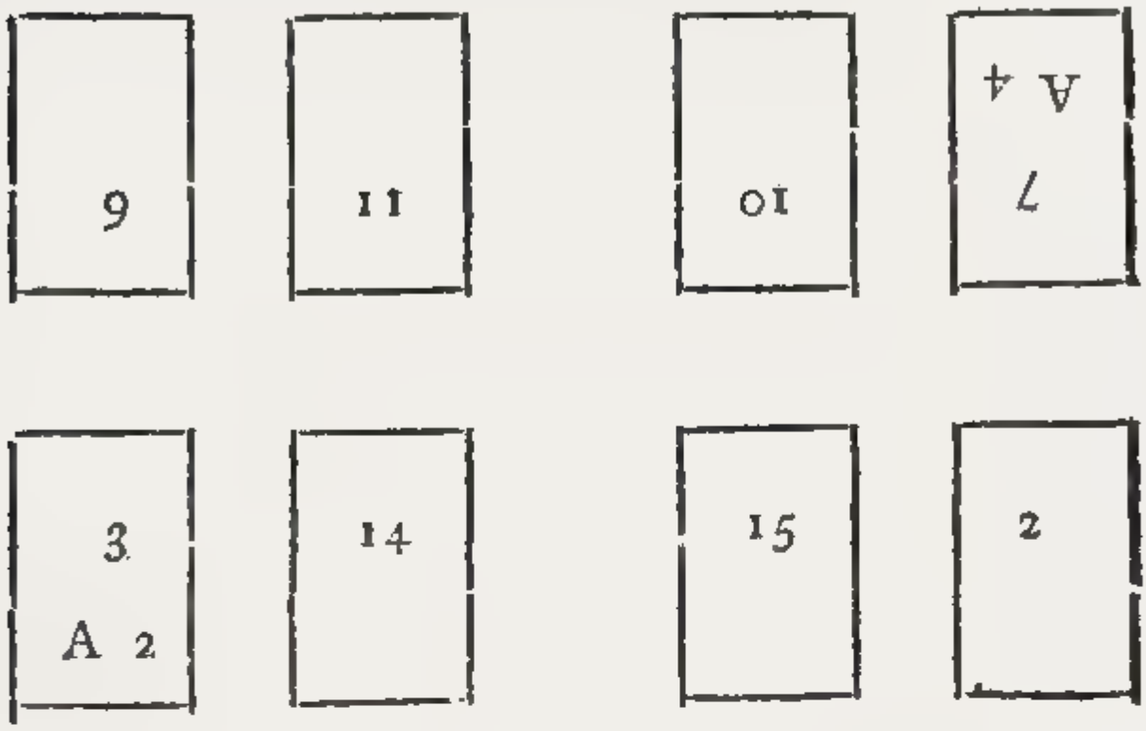
A Sheet in Octavo, the Broad way.

Outer Form.

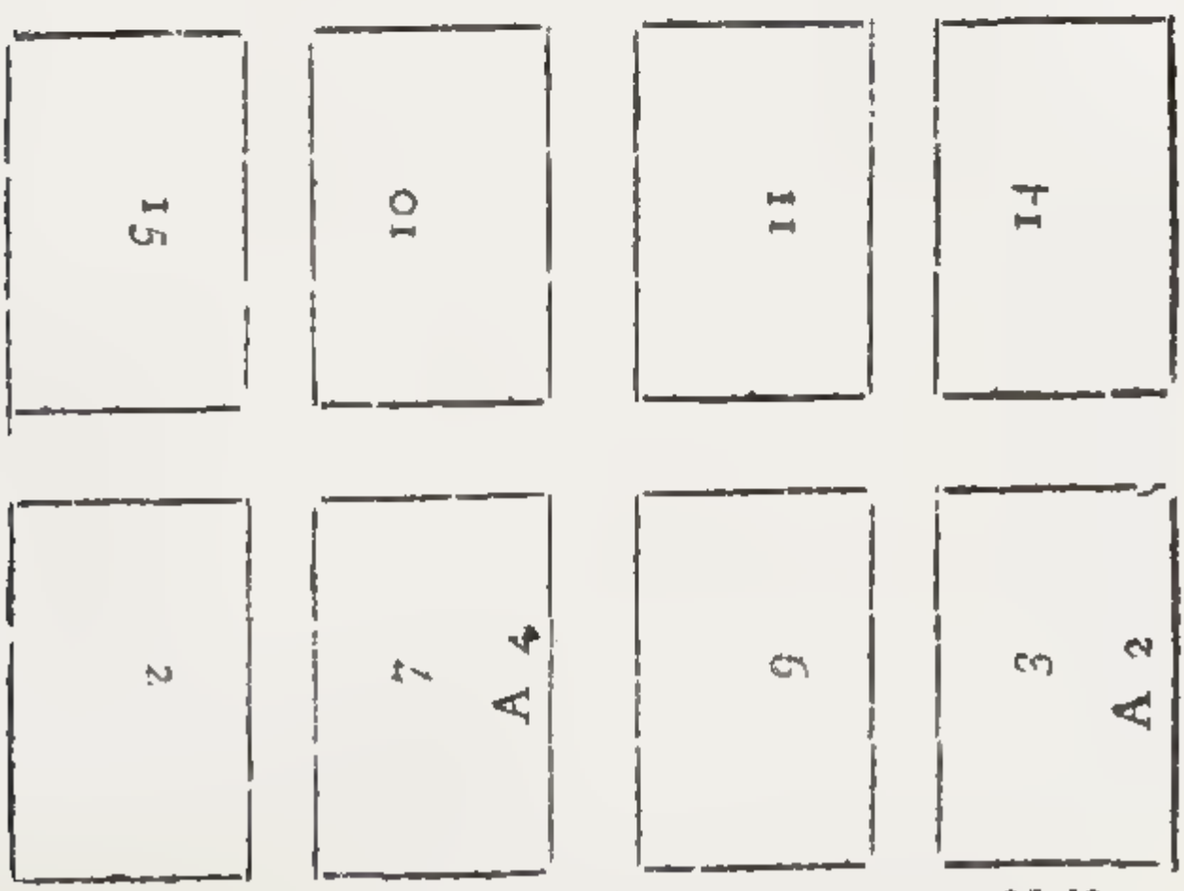


Inner

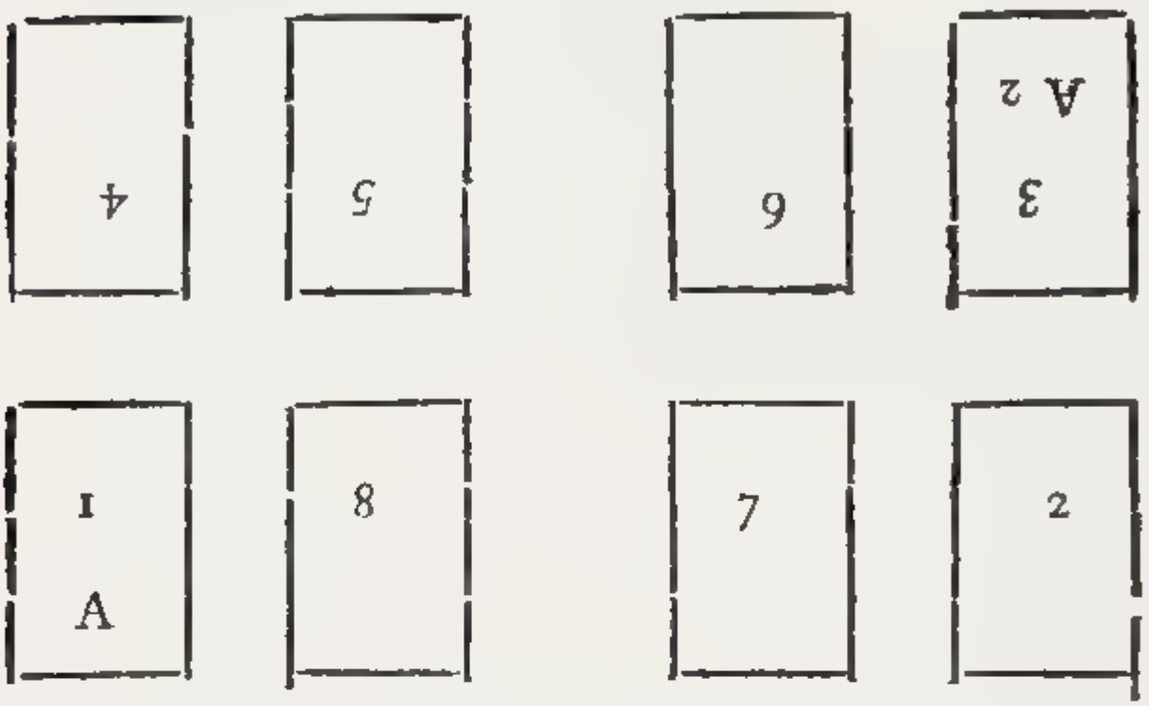
Inner Form of a Sheet in Common Octavo.



Inner Form of a Sheet in Broad Octavo.

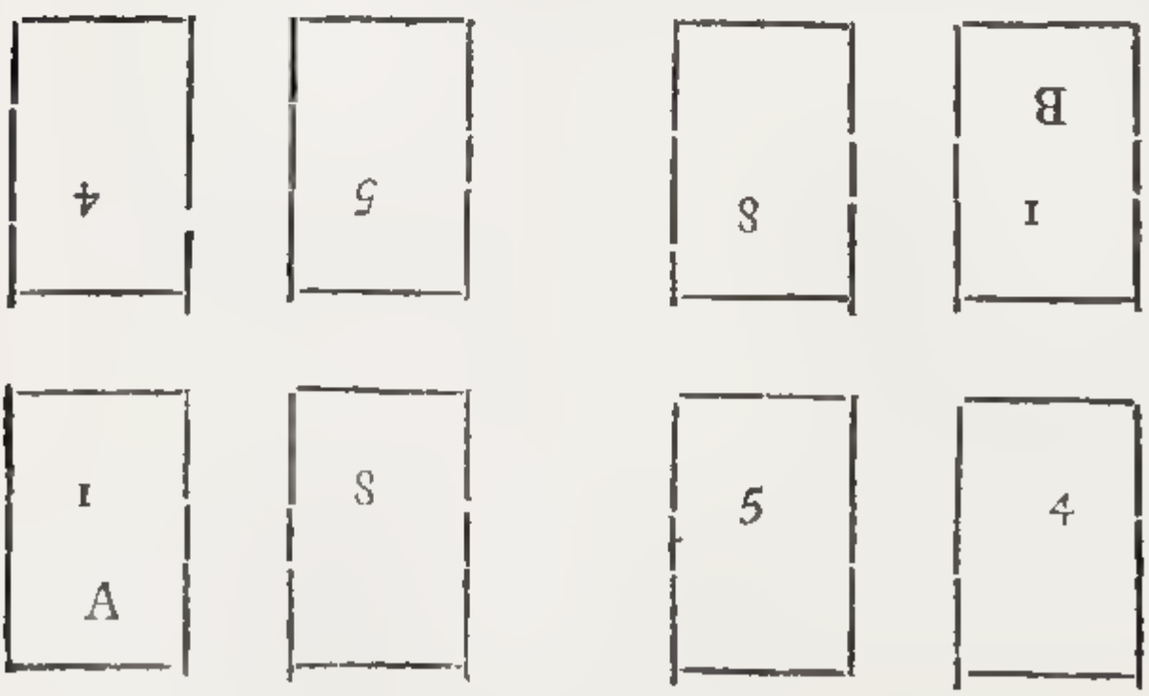


Half a Sheet of Common Octavo.

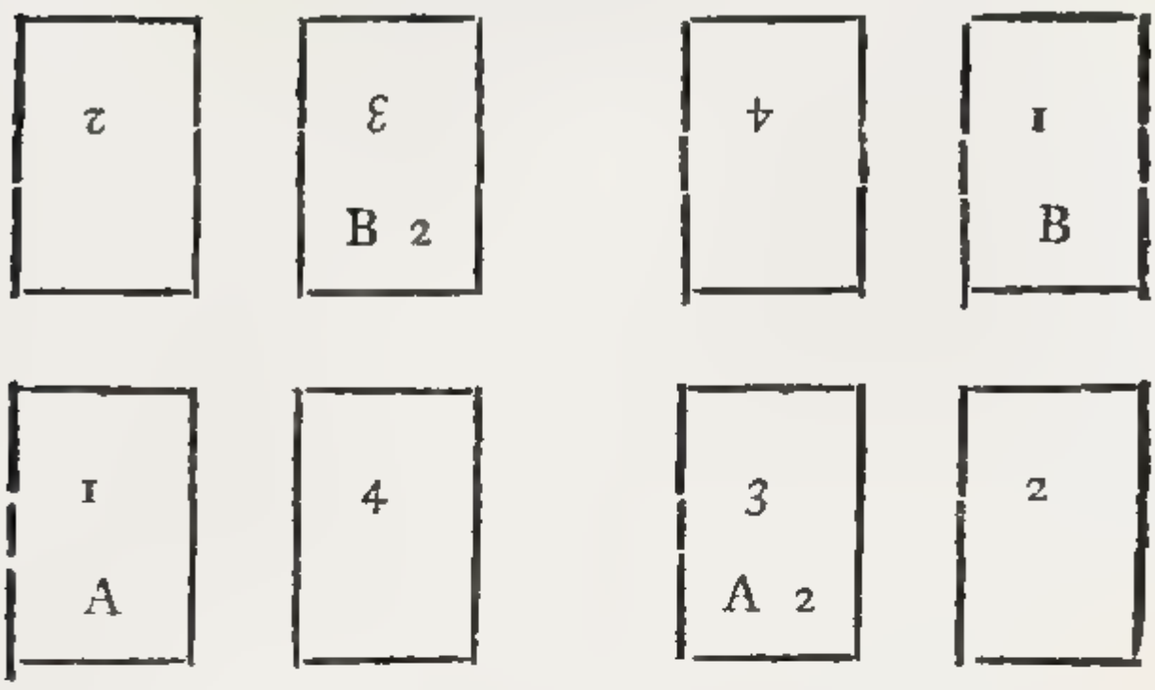


Two Half Sheets of Common Octavo worked together.

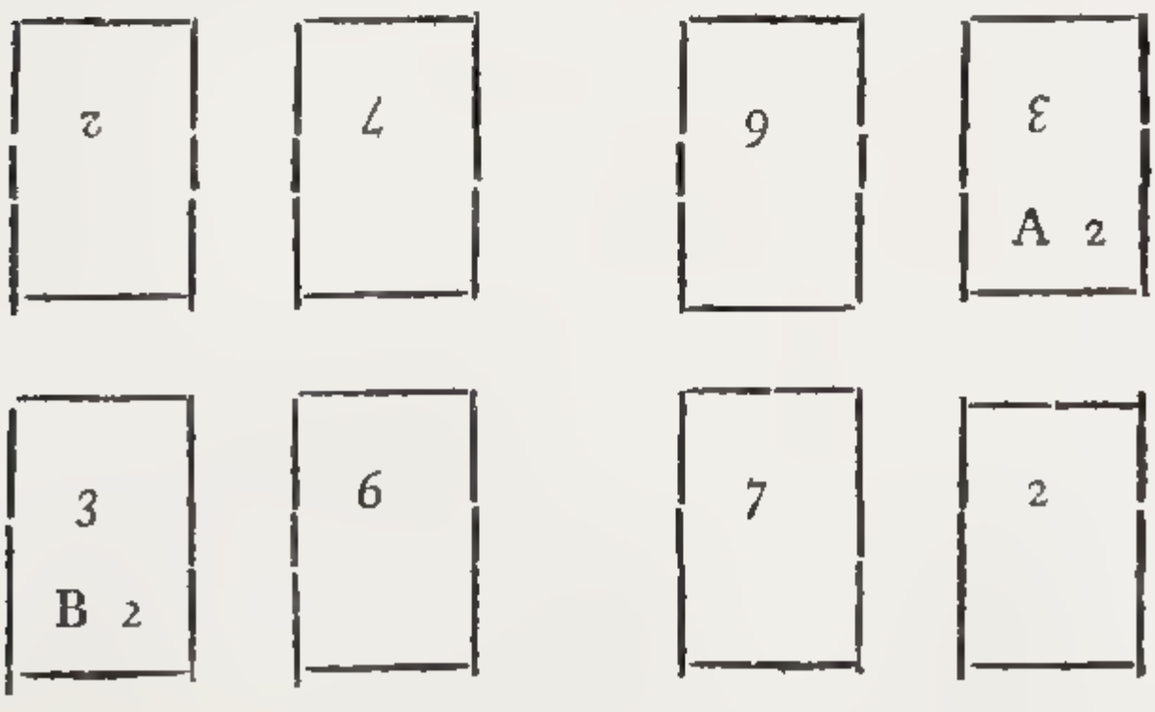
Outer Form.



Two Quarters of a Sheet of Common Octavo, worked together.

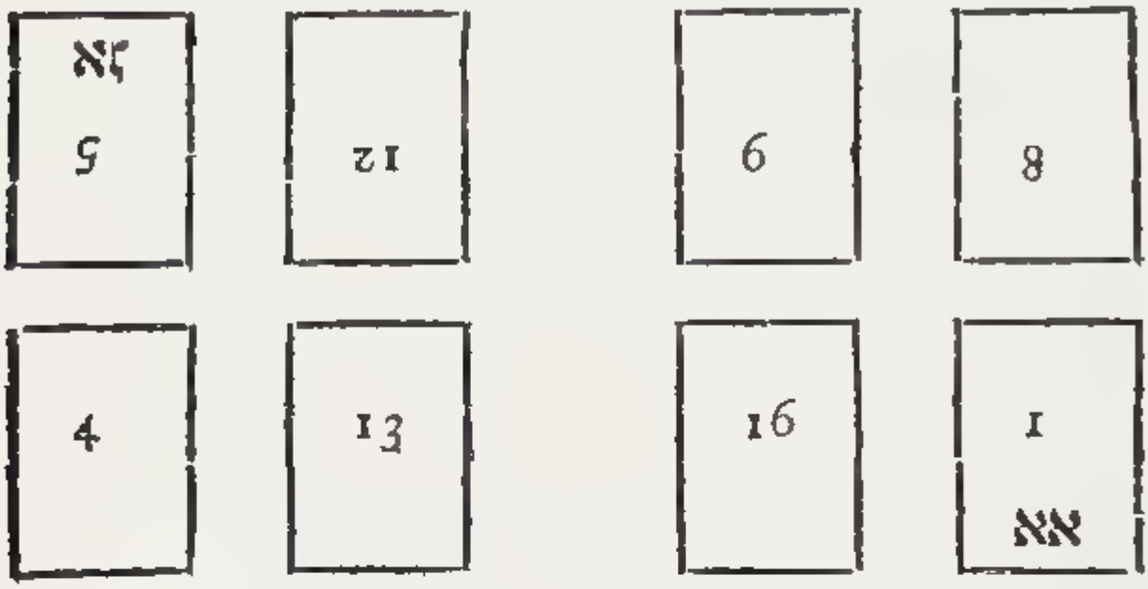


The Inner Form of Two Half-ſheets in Octavo.



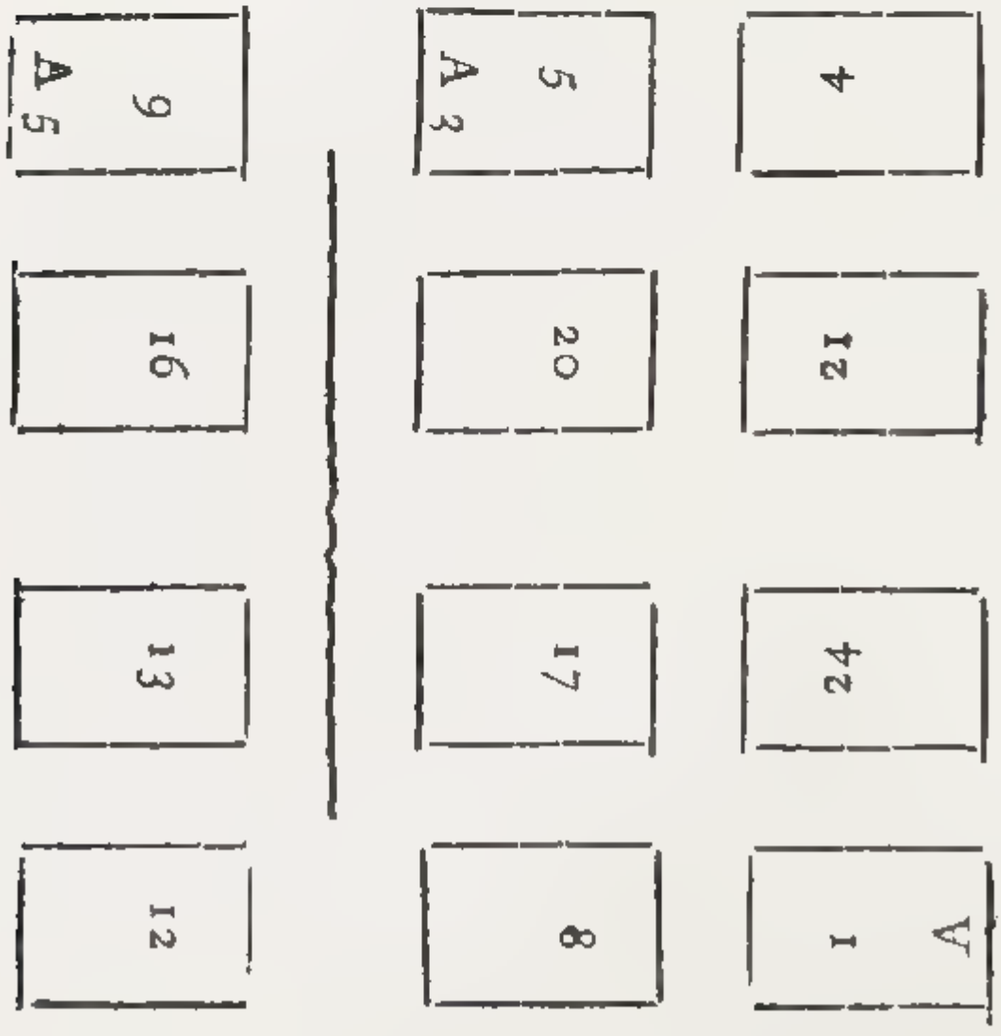
How to impoſe a Sheet in Octavo, of Hebrew Work.

Outer Form.



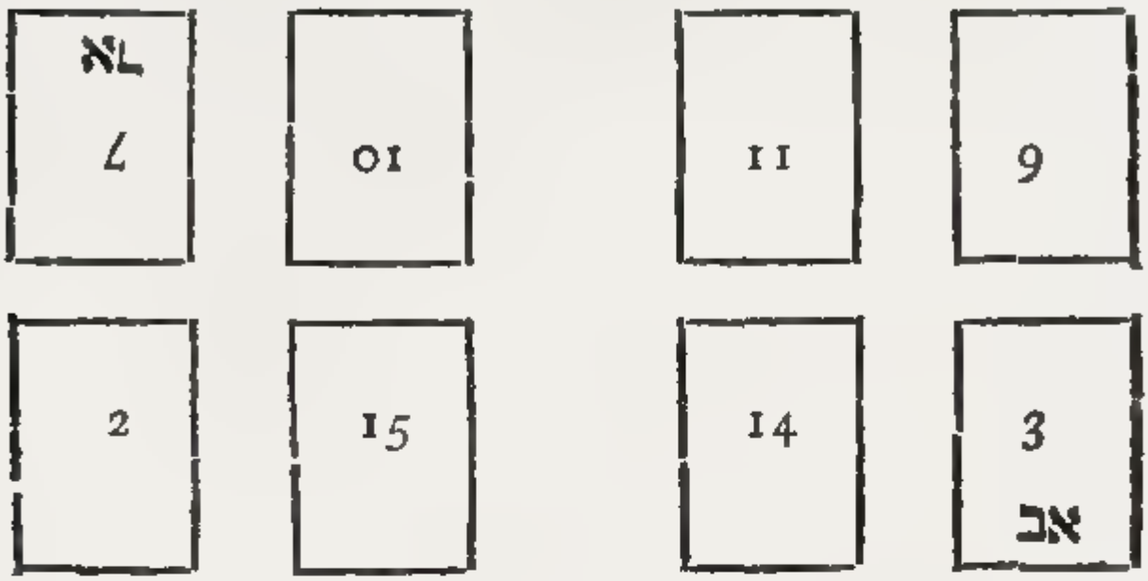
A Sheet in TWELVES.

Outer Form.

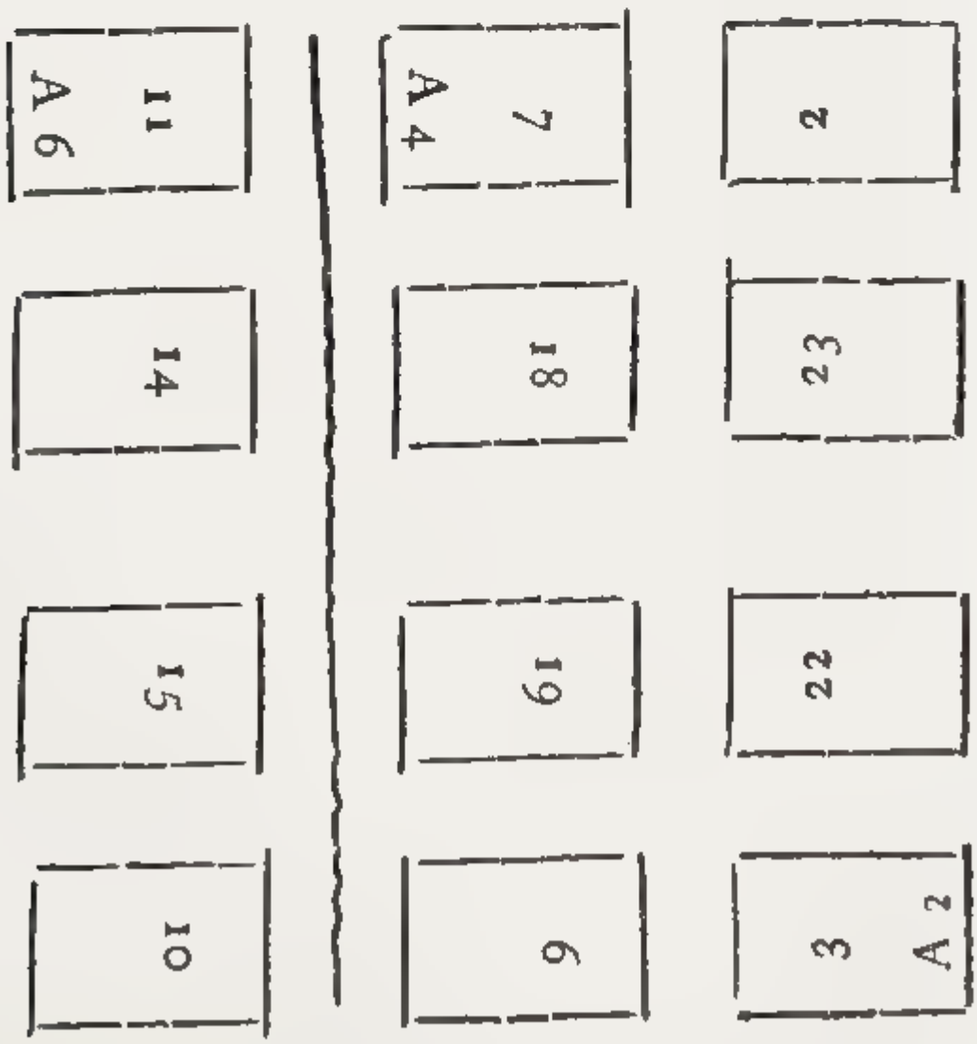


The

The Inner Form of a Sheet in Octavo—Hebrew.



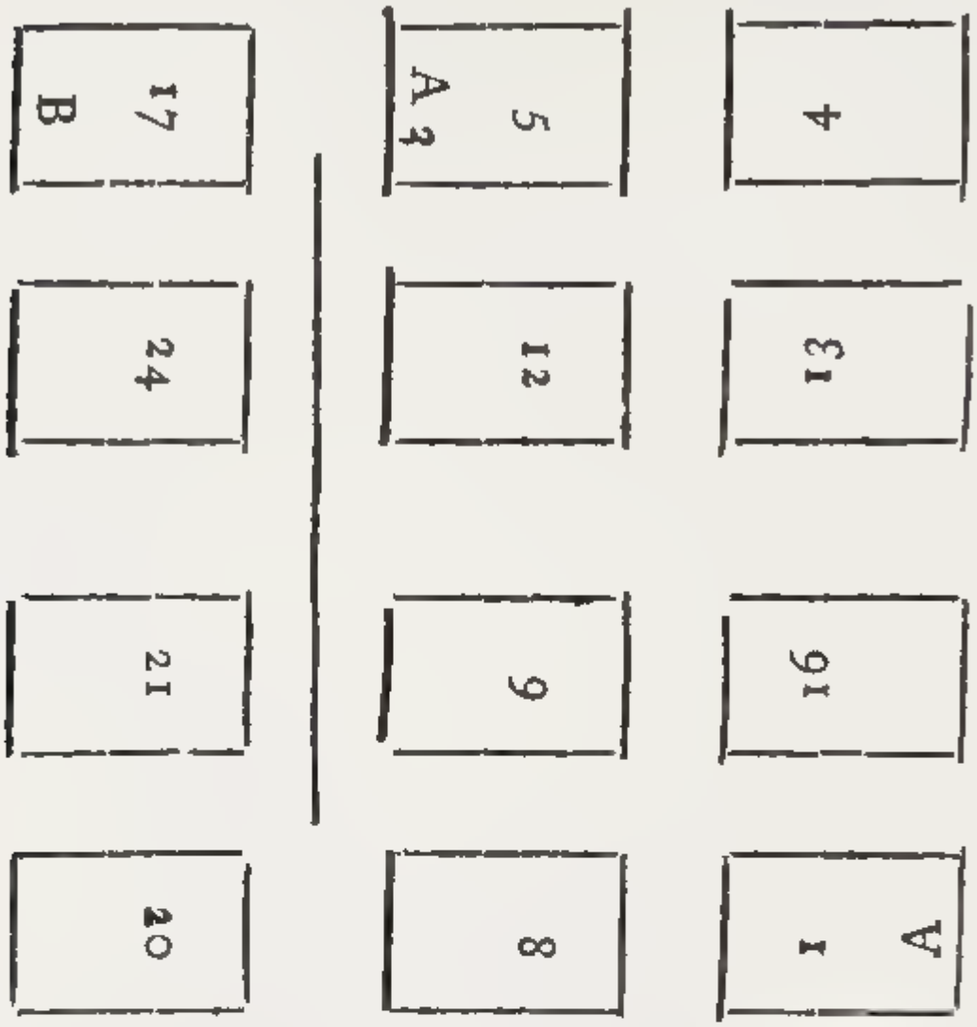
Inner Form of a Sheet in Twelves.



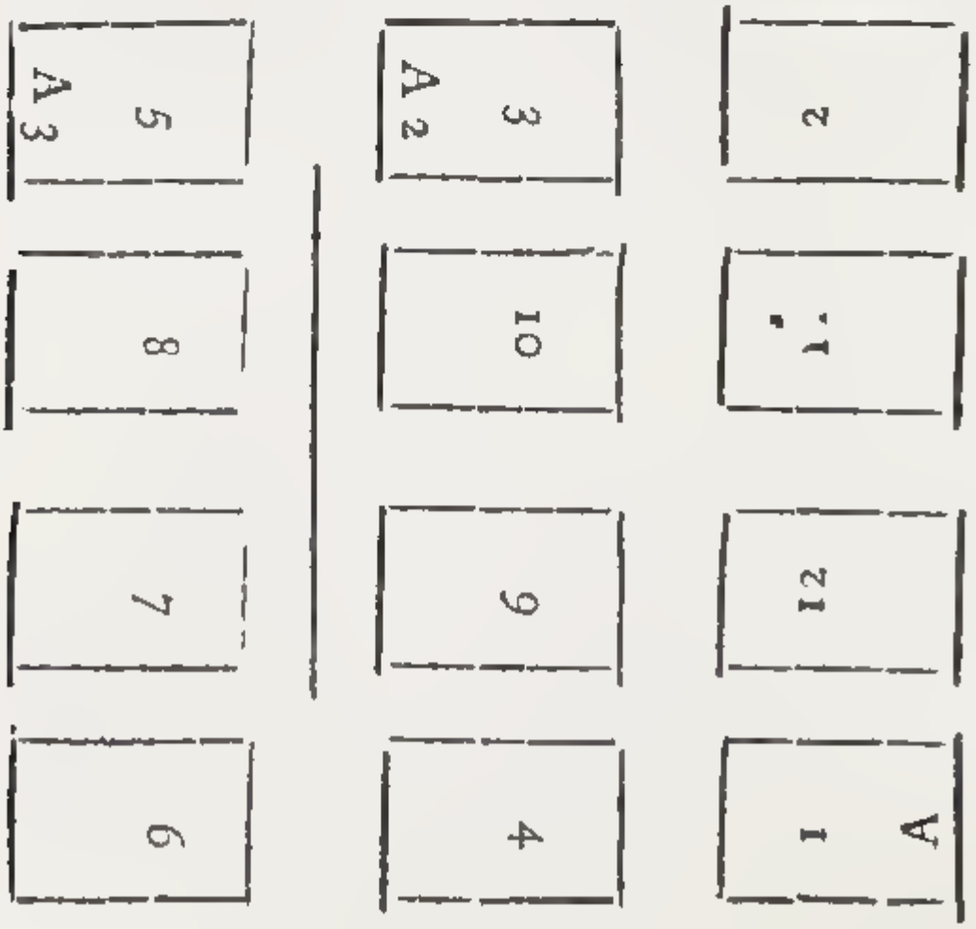
A

A Sheet in Twelves, with Two Signatures.

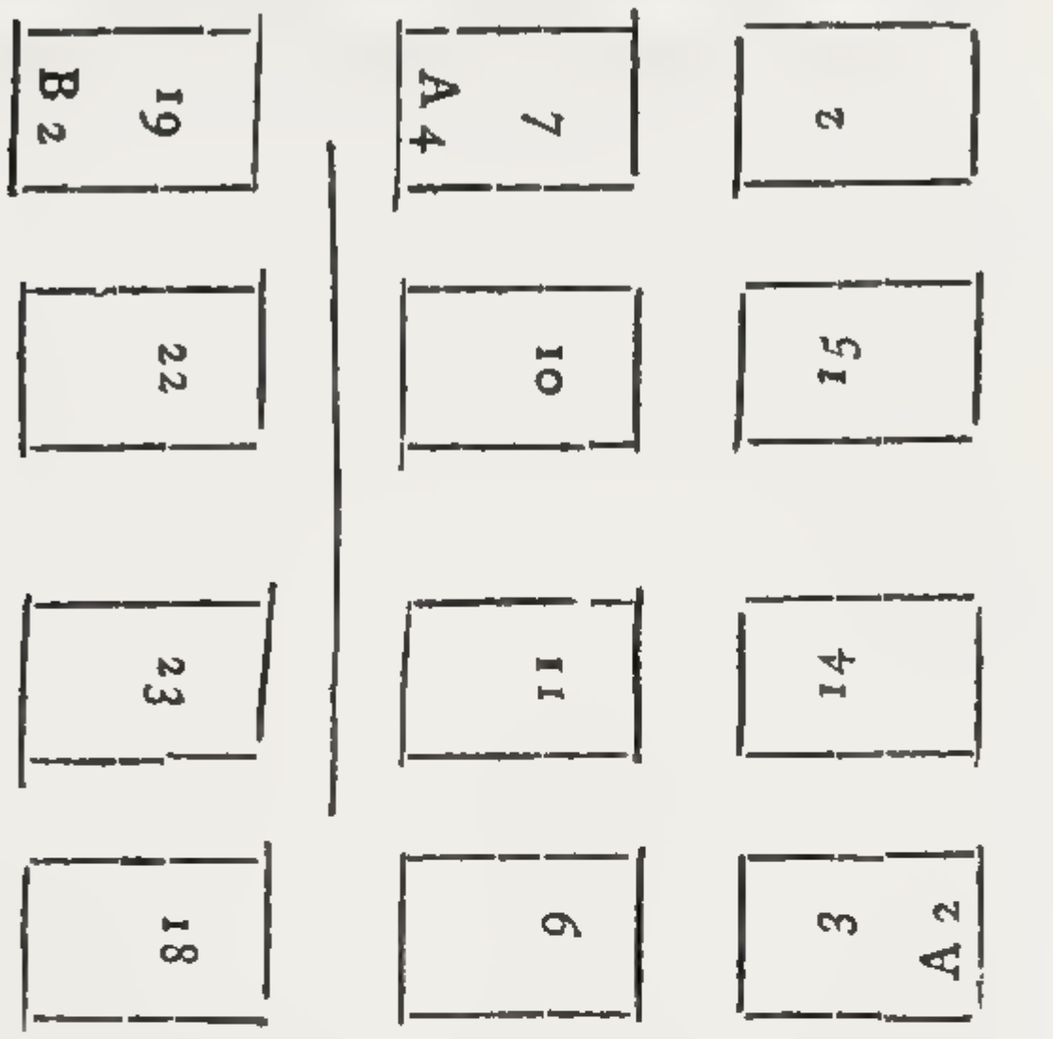
Outer Form.



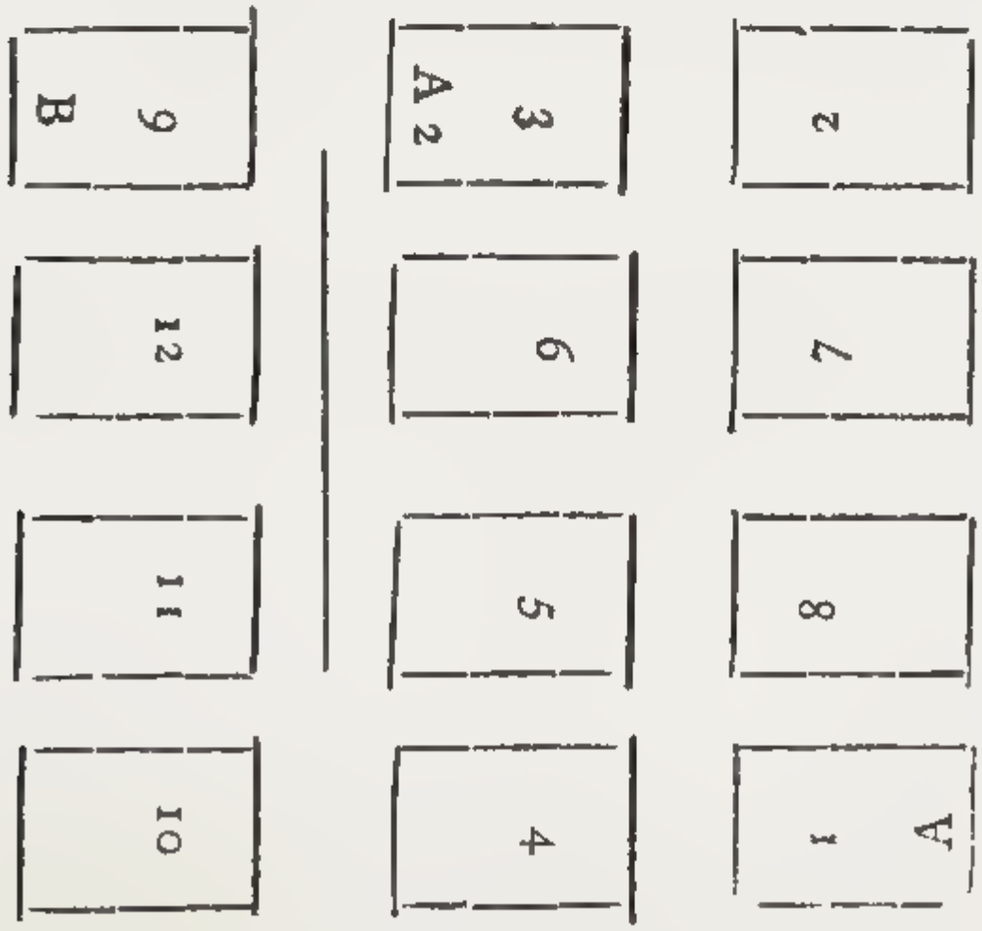
A Half Sheet in Twelves, with One Signature.



Inner Form of a ſheet in 12° with 2 Signatures.

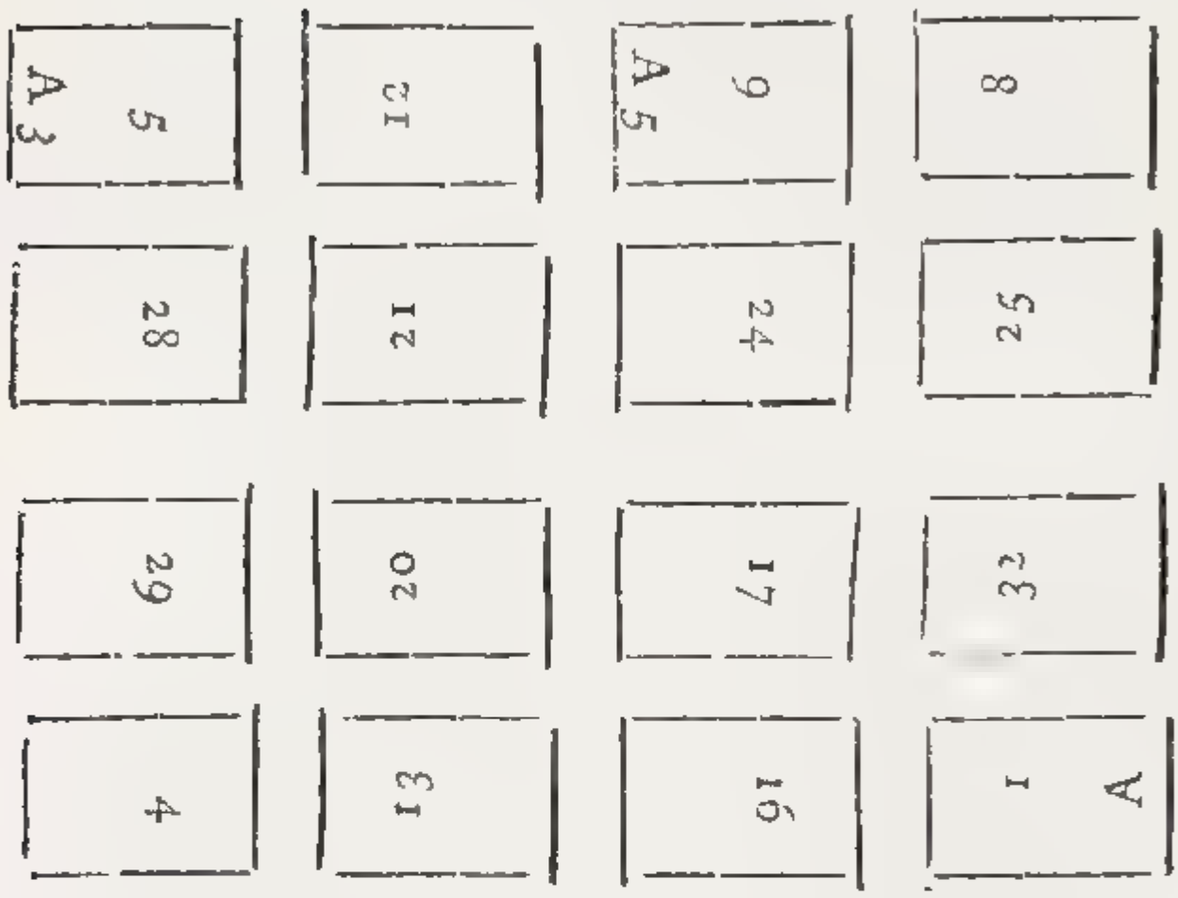


A Half Sheet in Twelves, with Two Signatures.



A Sheet In Sixteen, with One Signature.

The Outer Form.

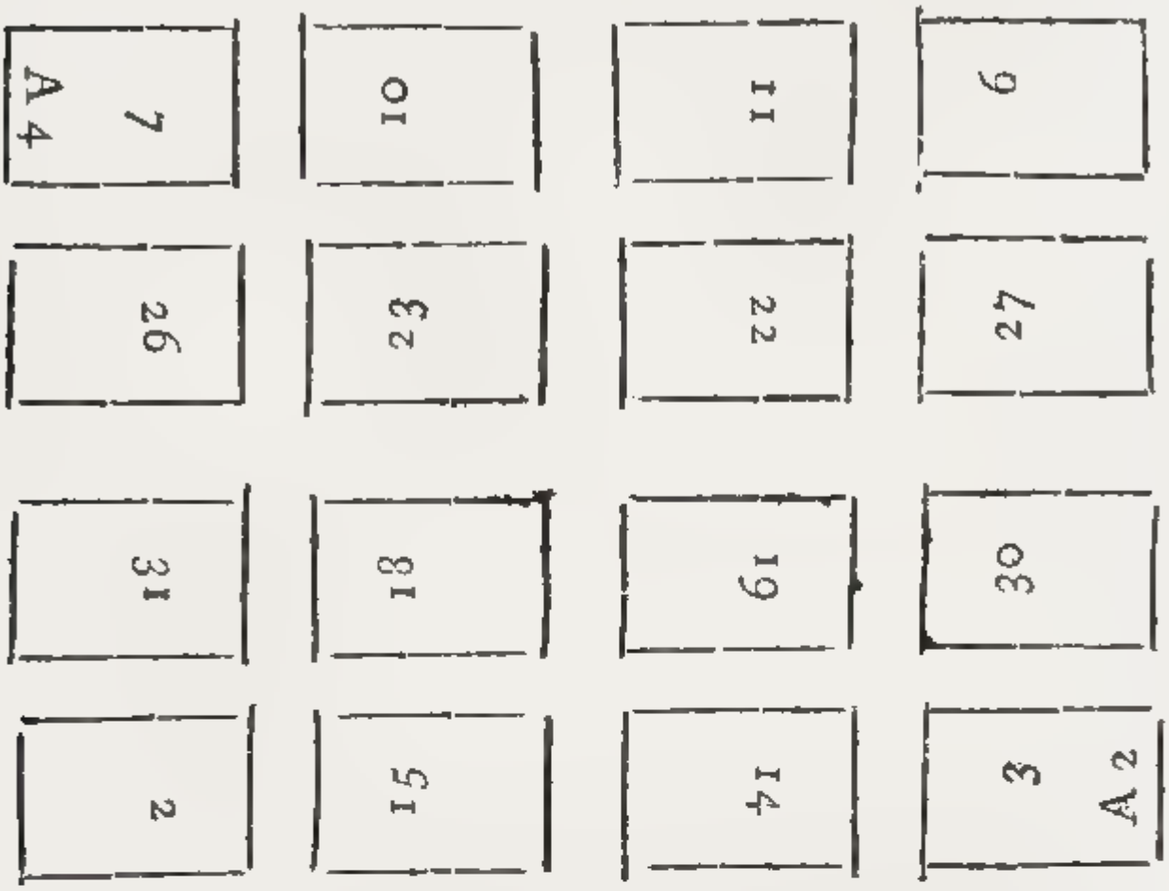


A Sheet in Sixteen, with Two Signatures,

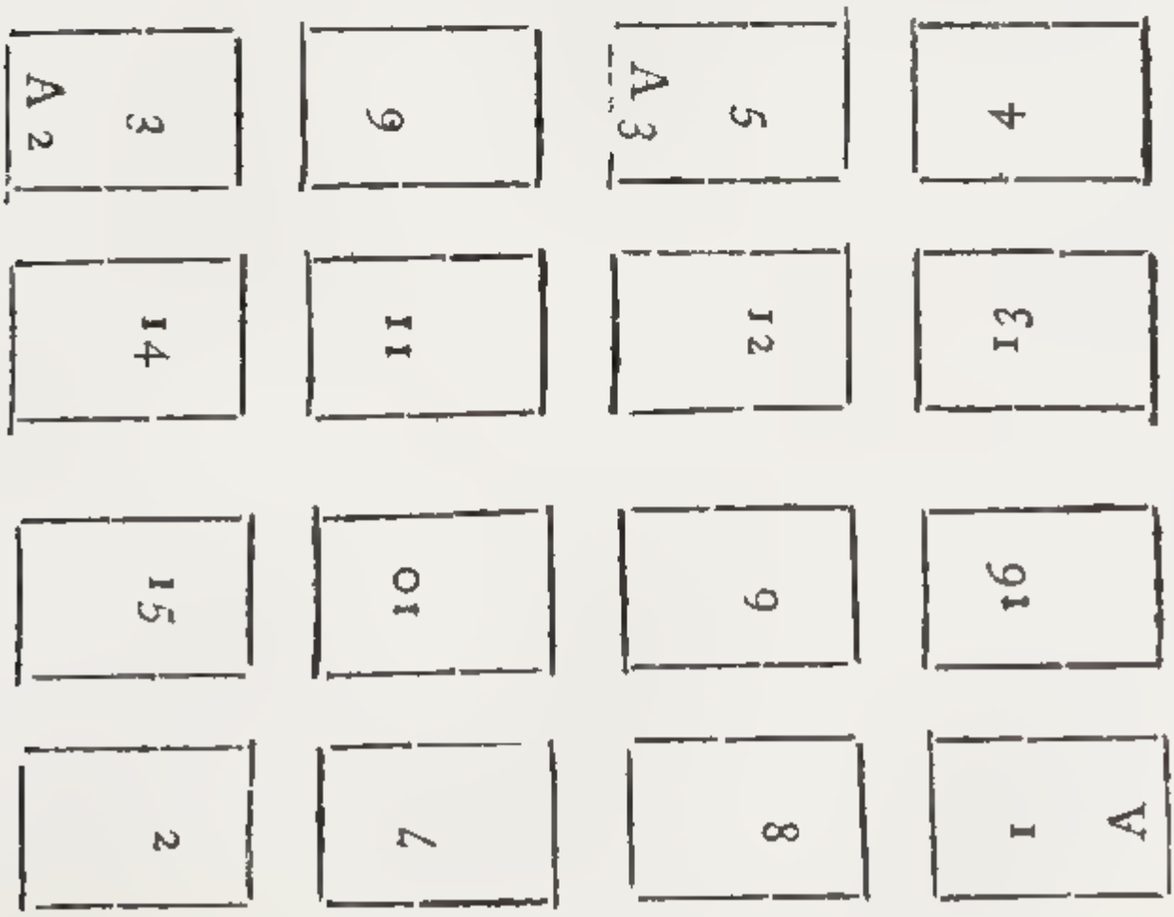
Is impoſed as Two ſheets of common Octavo, putting the Firſt Signature for the one Half-ſheet where *A* ſtands above; and the Firſt page of the other Half-ſheet in the place where the Fifth page is, in the above Scheme.

The

The Inner Form of a ſheet in Sixteen, with One Signature.

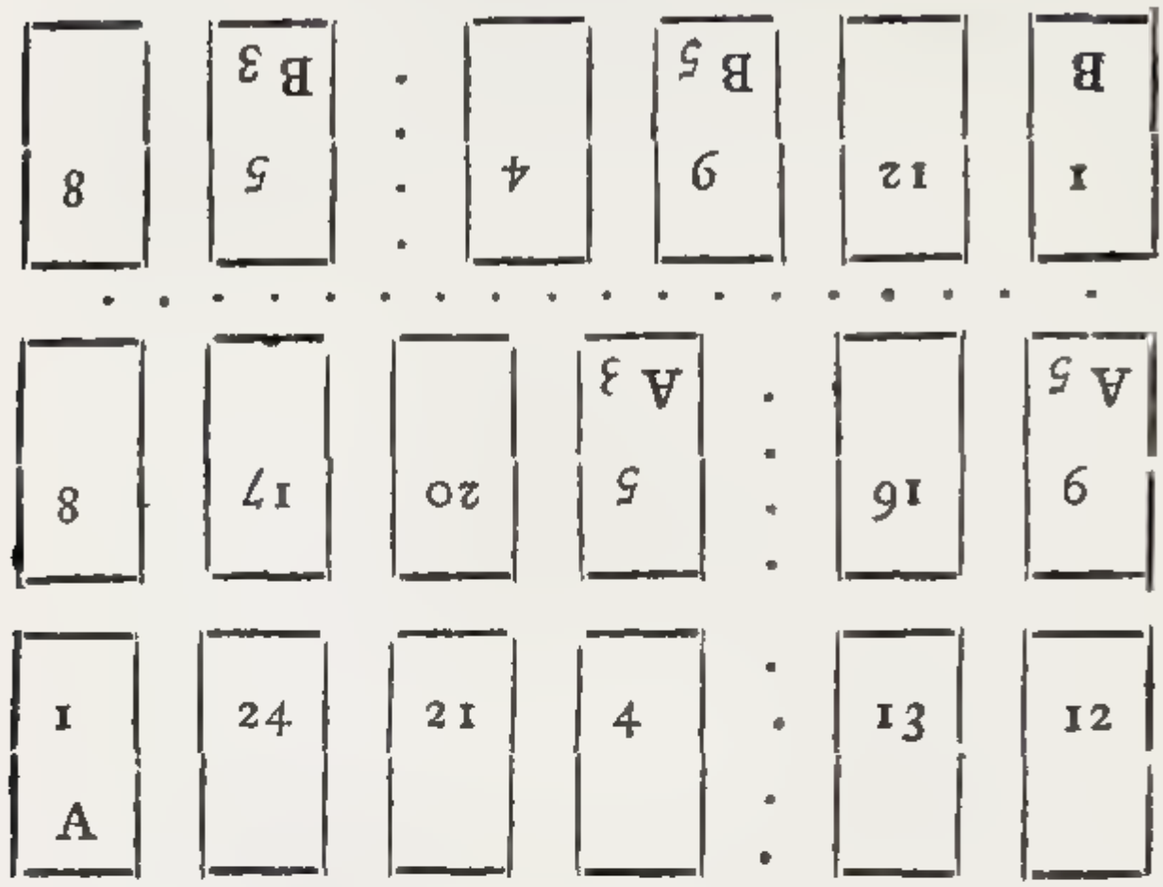


Half a Sheet in Sixteen, with One Signature.



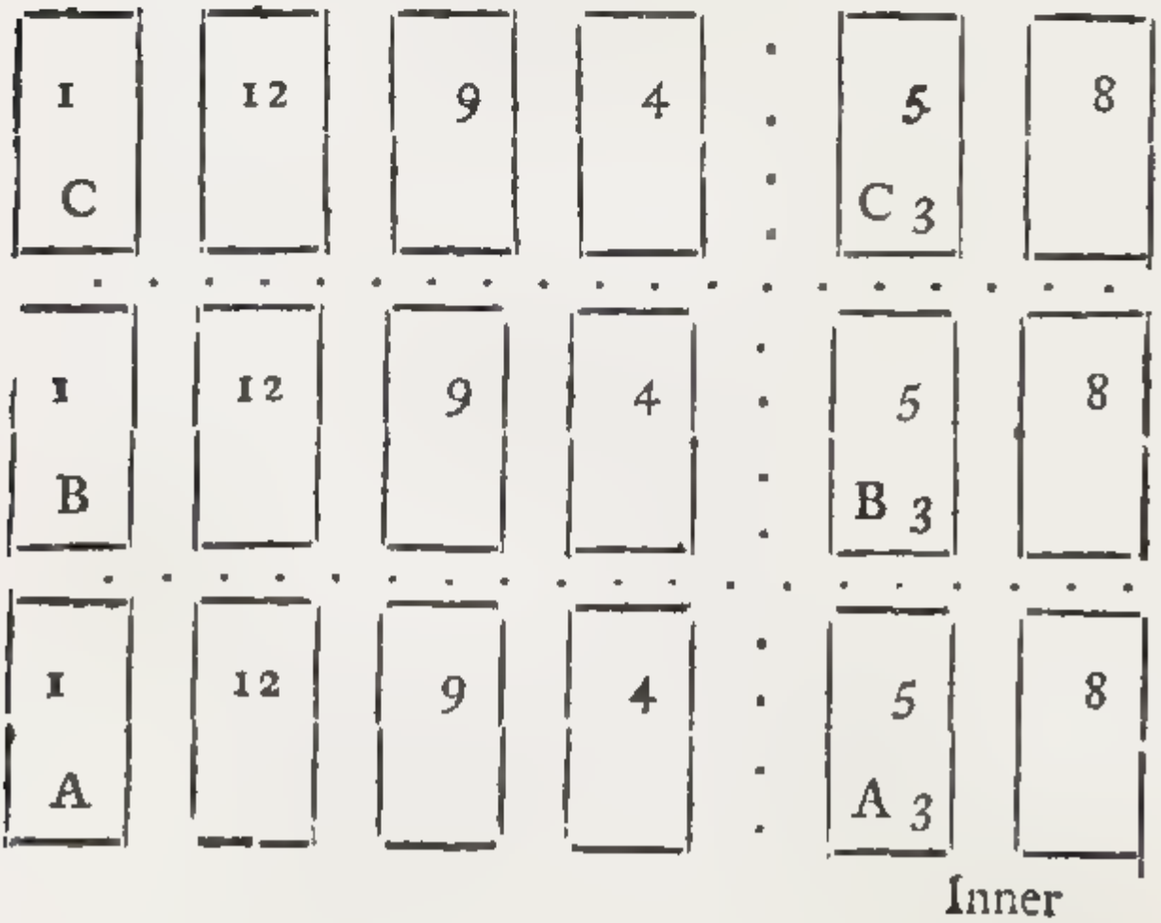
A Sheet of Eighteens, with Two Signatures.

Outer Form.



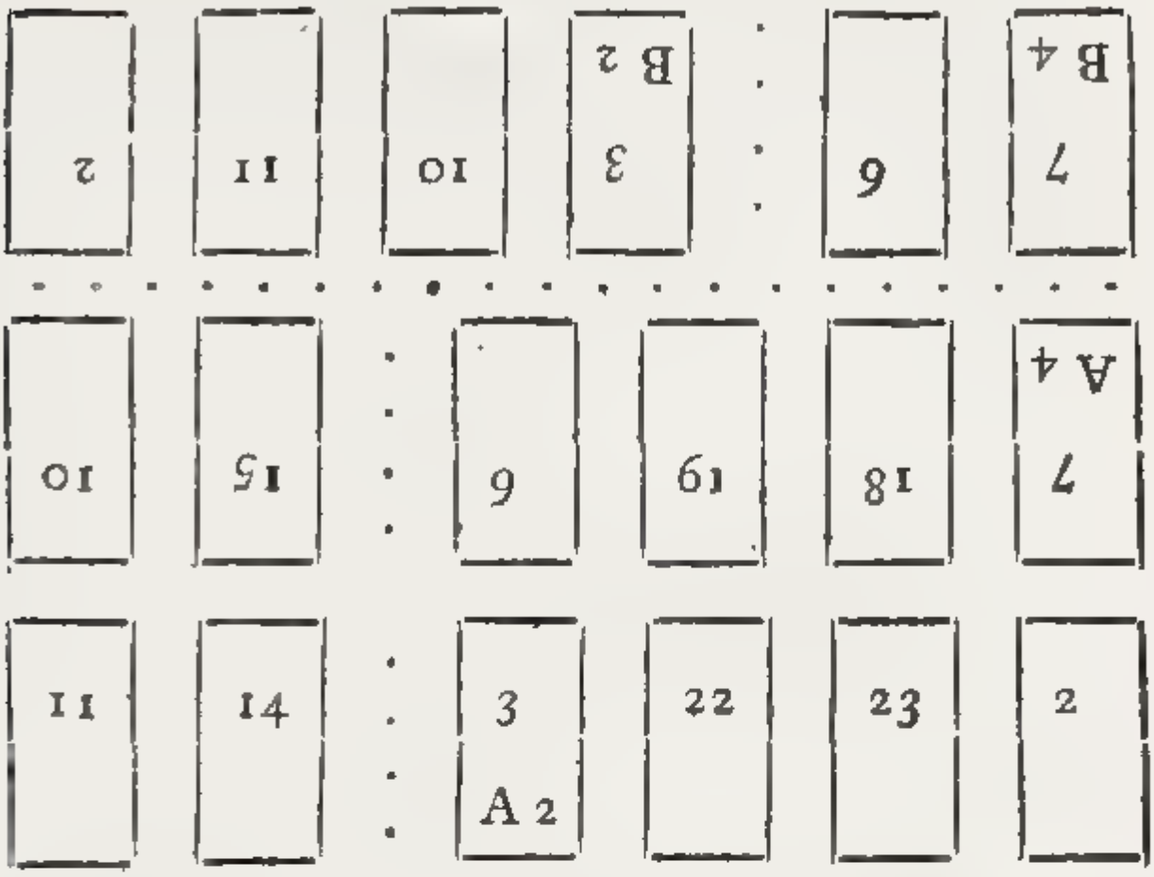
A Sheet of Eighteens, with Three Signatures.

Outer Form.

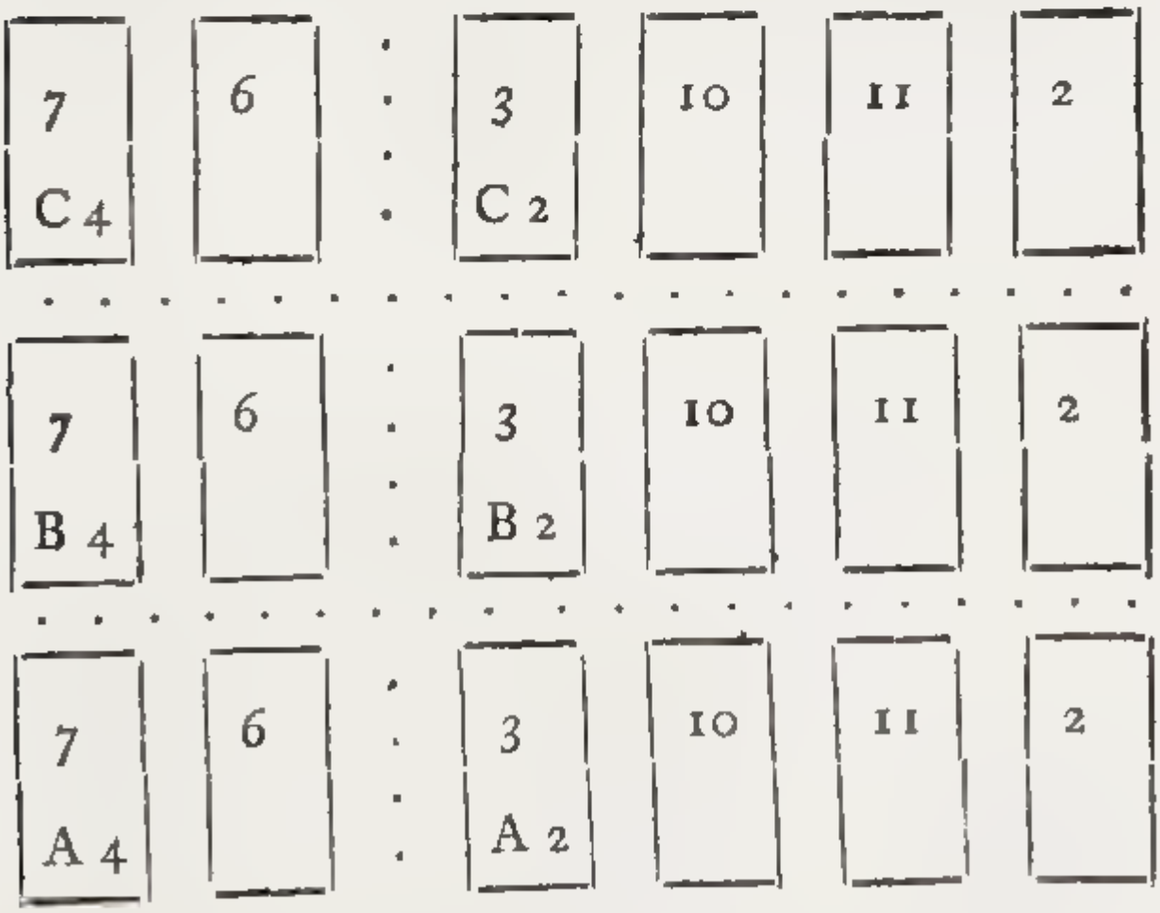


Inner

Inner Form of a ſheet of 18° with 2 Signatures.

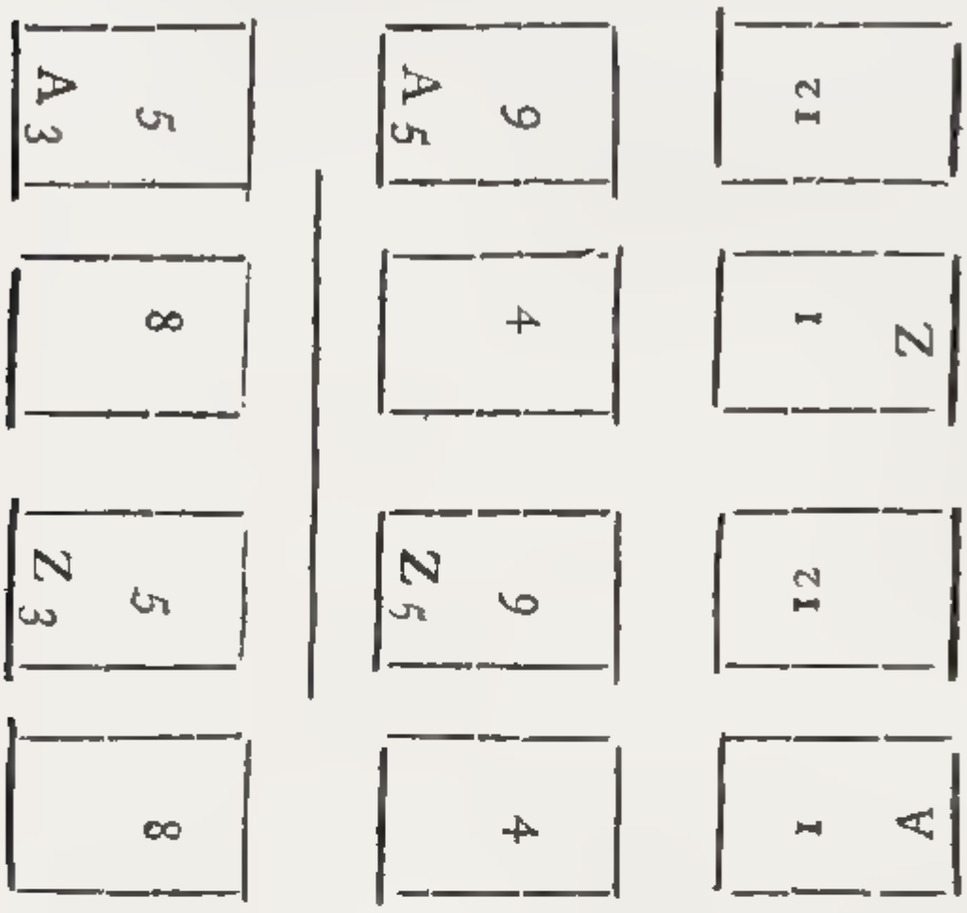


Inner Form of a ſheet In 18° with 3 Signatures.

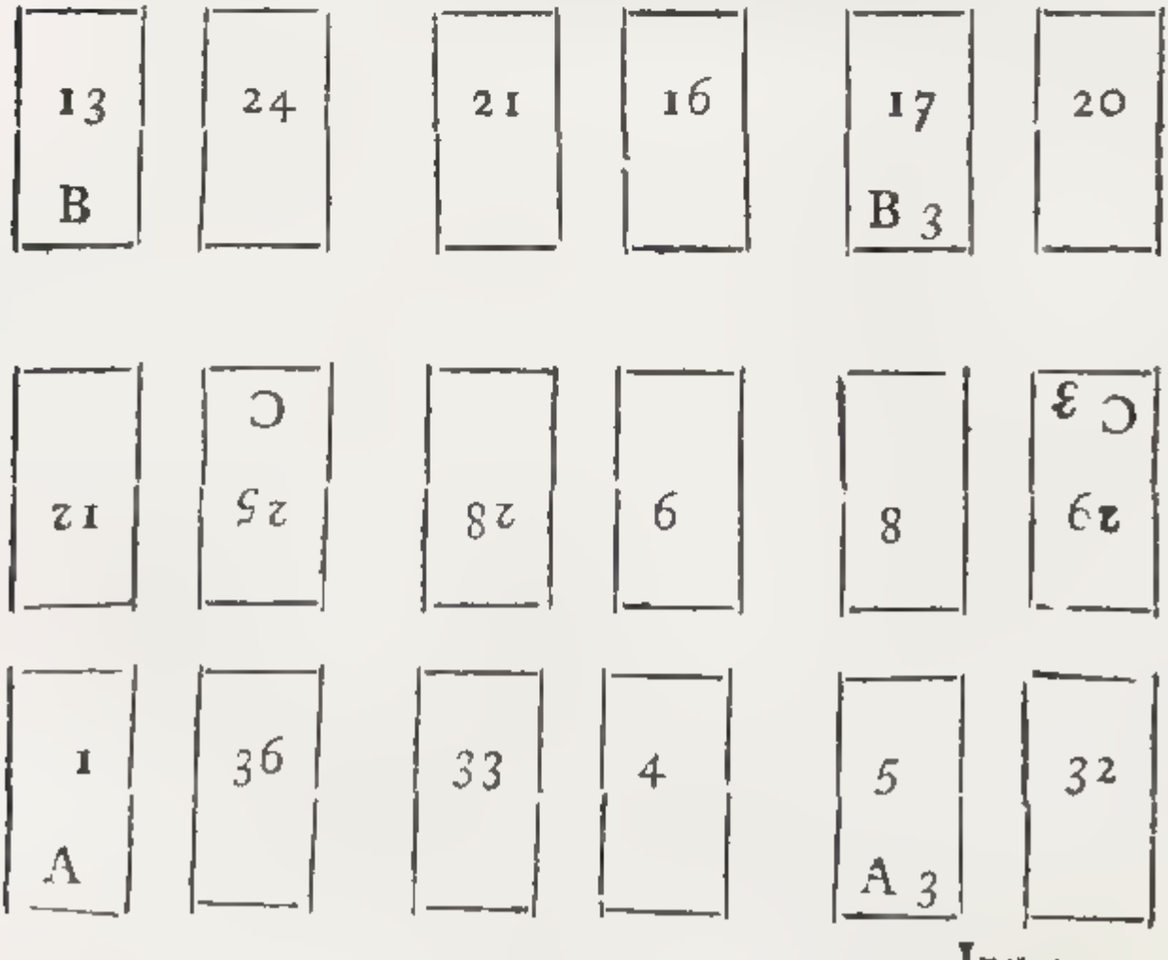


Two Half-sheets in Twelves, worked together.

Outer Form.

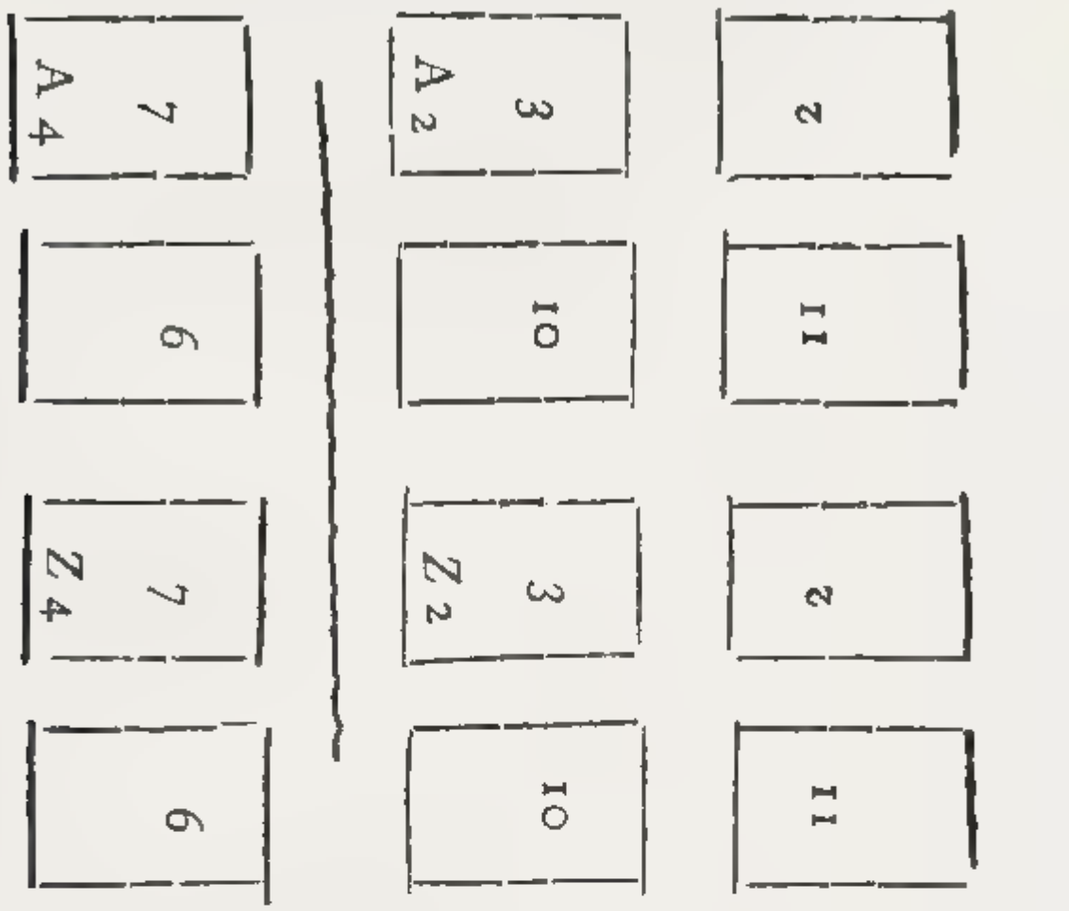


A Sheet of EIGHTEENS, *to be folded up together.*

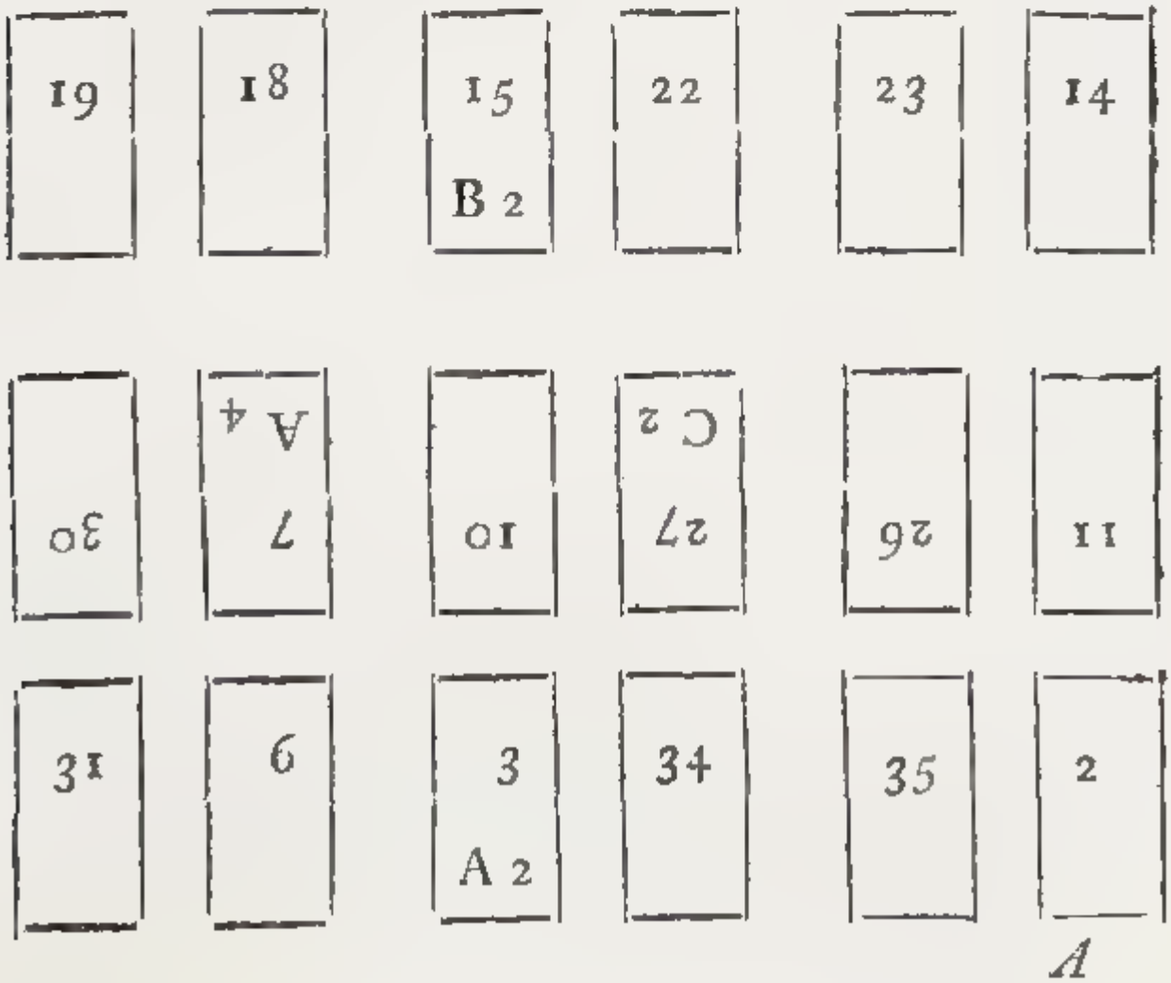


Inner

Inner Form of Two Half-ſheets in Twelves.

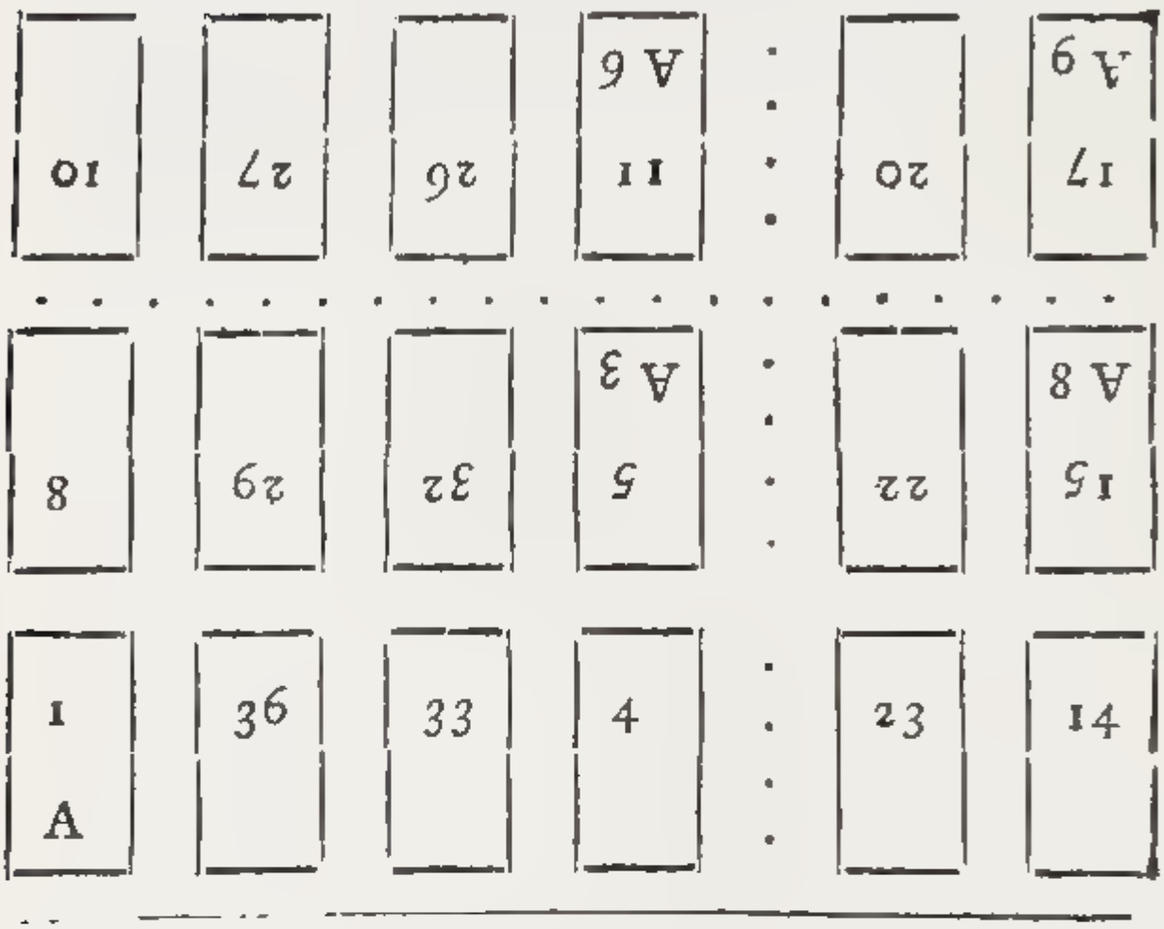


Inner Form of a Sheet of 18°, without Cuttings off.

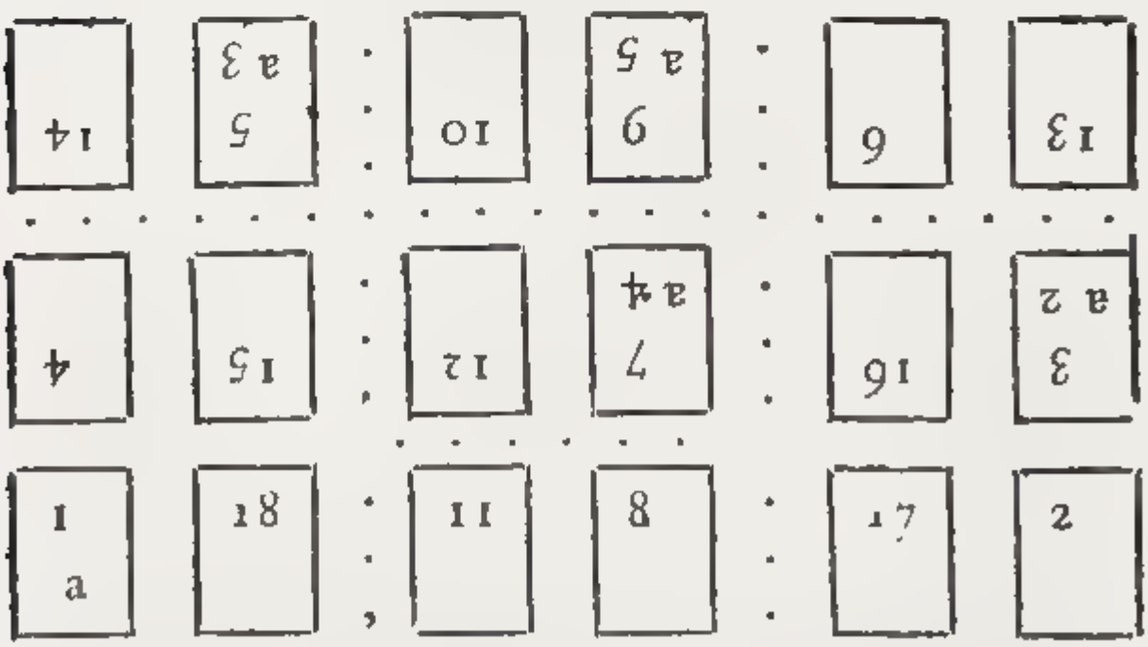


A Sheet of Eighteens, with One Signature.

Outer Form.



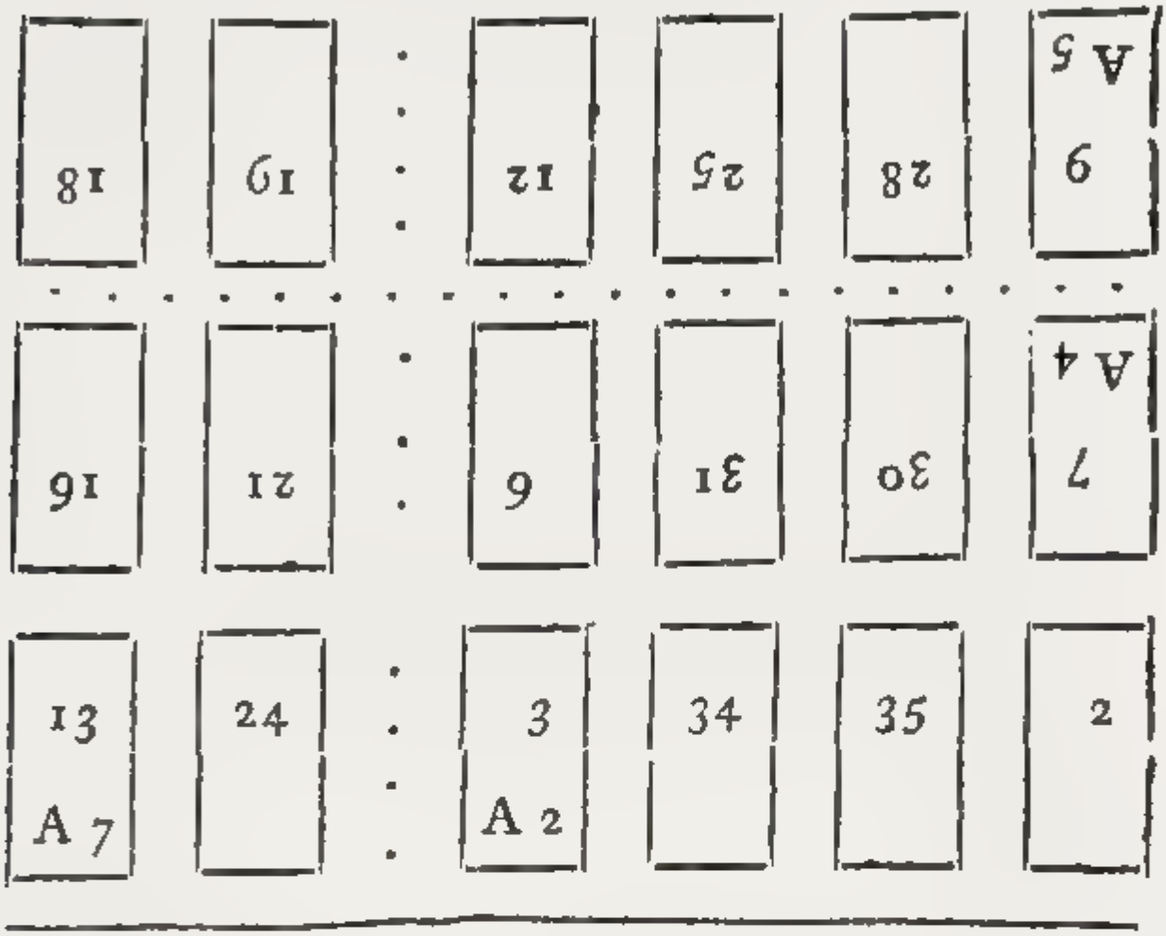
A Half-sheet of Eighteens.



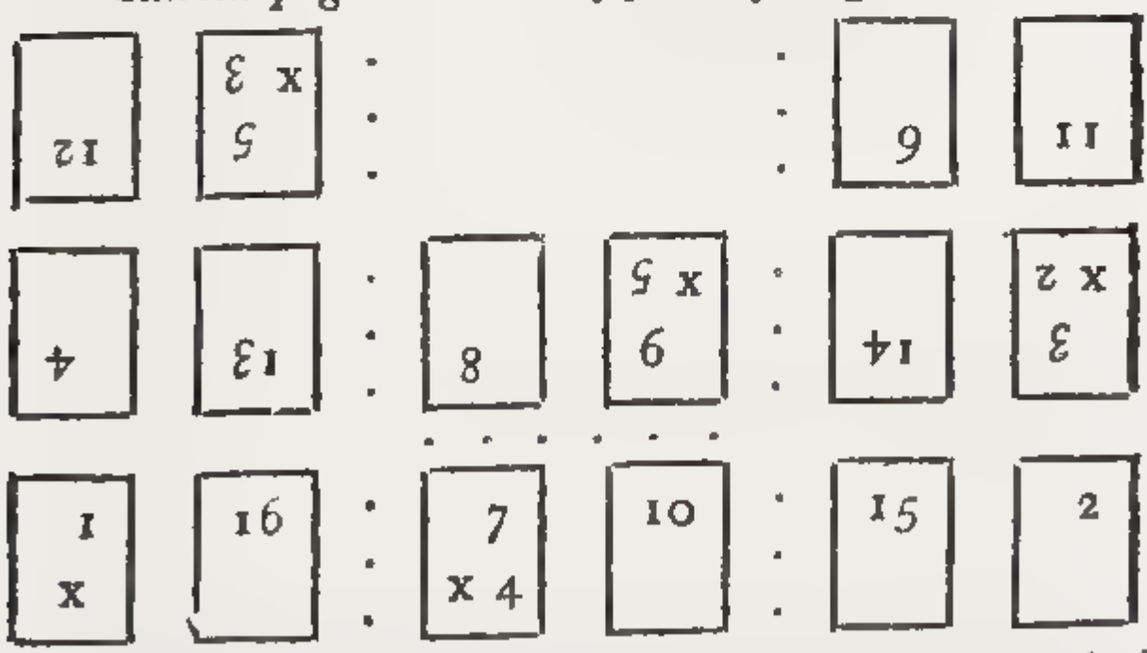
Note. The White-Paper of this Half-sheet being worked off, the four lowermoſt pages in the middle muſt be tranſpoſed; viz. Pages 8. 11. in the room of 7. 12. and Pages 7. 12. in the room of 8. 11.

Inner

Inner Form of a Sheet of 18° with One Signature.



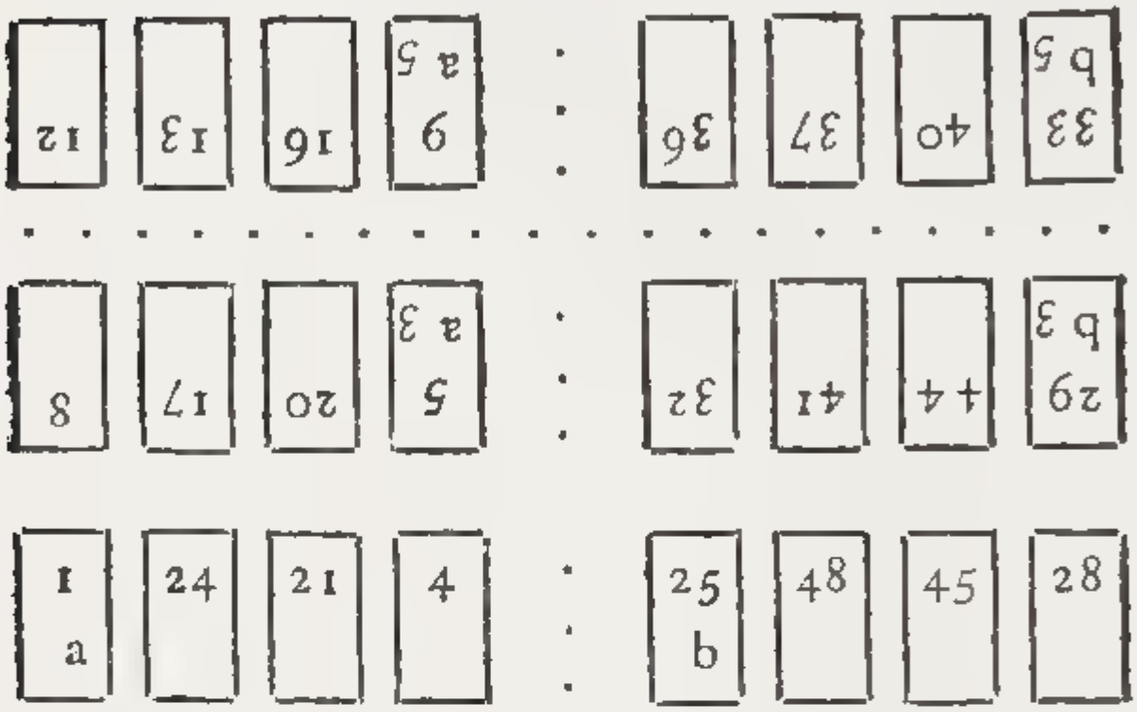
Sixteen pages to an Half-ſheet of Eighteens.



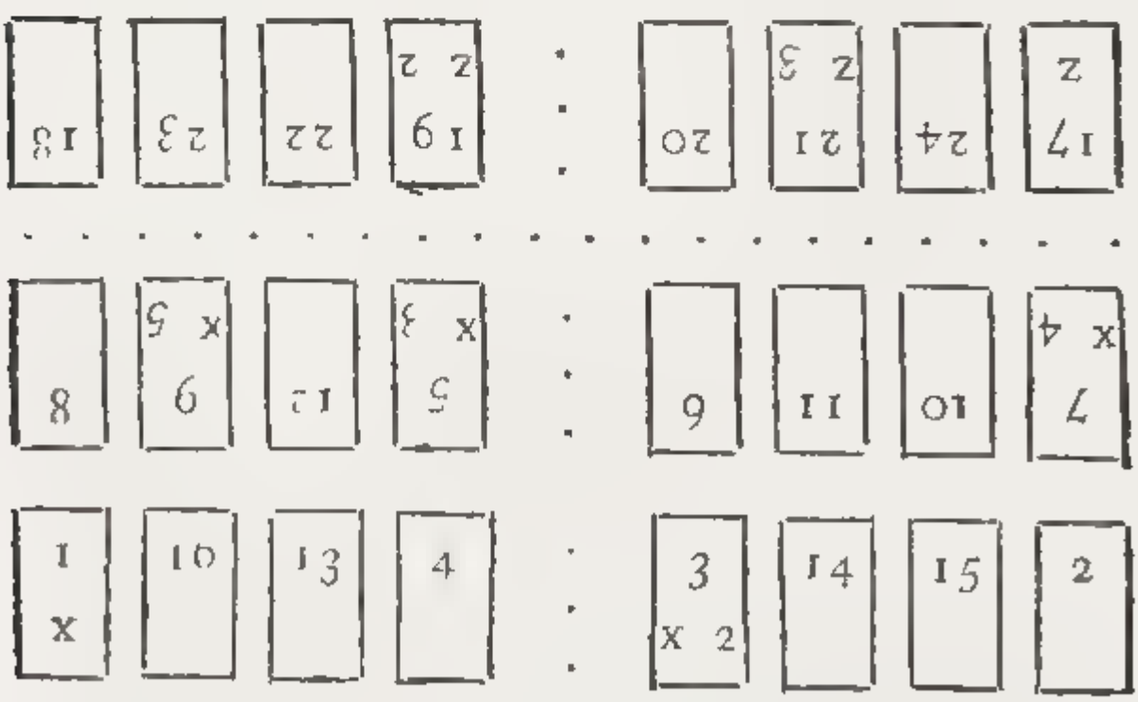
Note. The White-Paper of this Half-ſheet being worked off, the Four middlemoſt pages muſt be tranſpoſed, viz. Pages 7. 10. in the room of 8. 9. and Pages 8. 9. in the room of 7. 10.

A Sheet of TWENTY-FOURS, *with Two Signatures.*

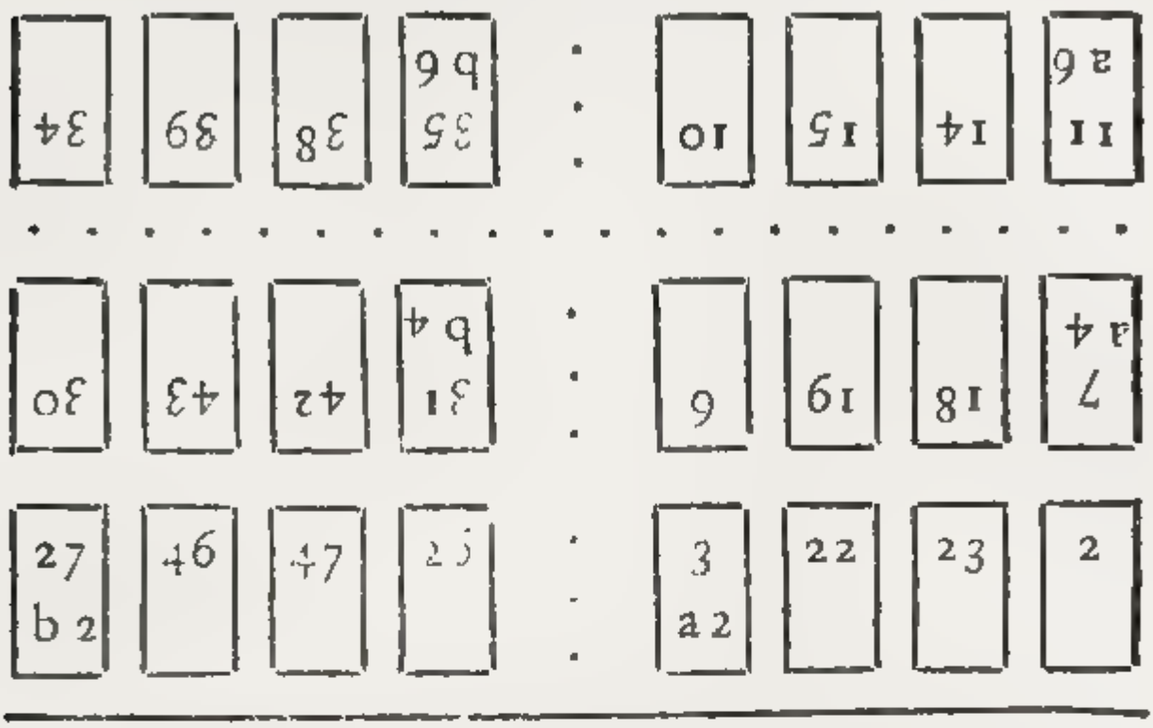
Outer Form.



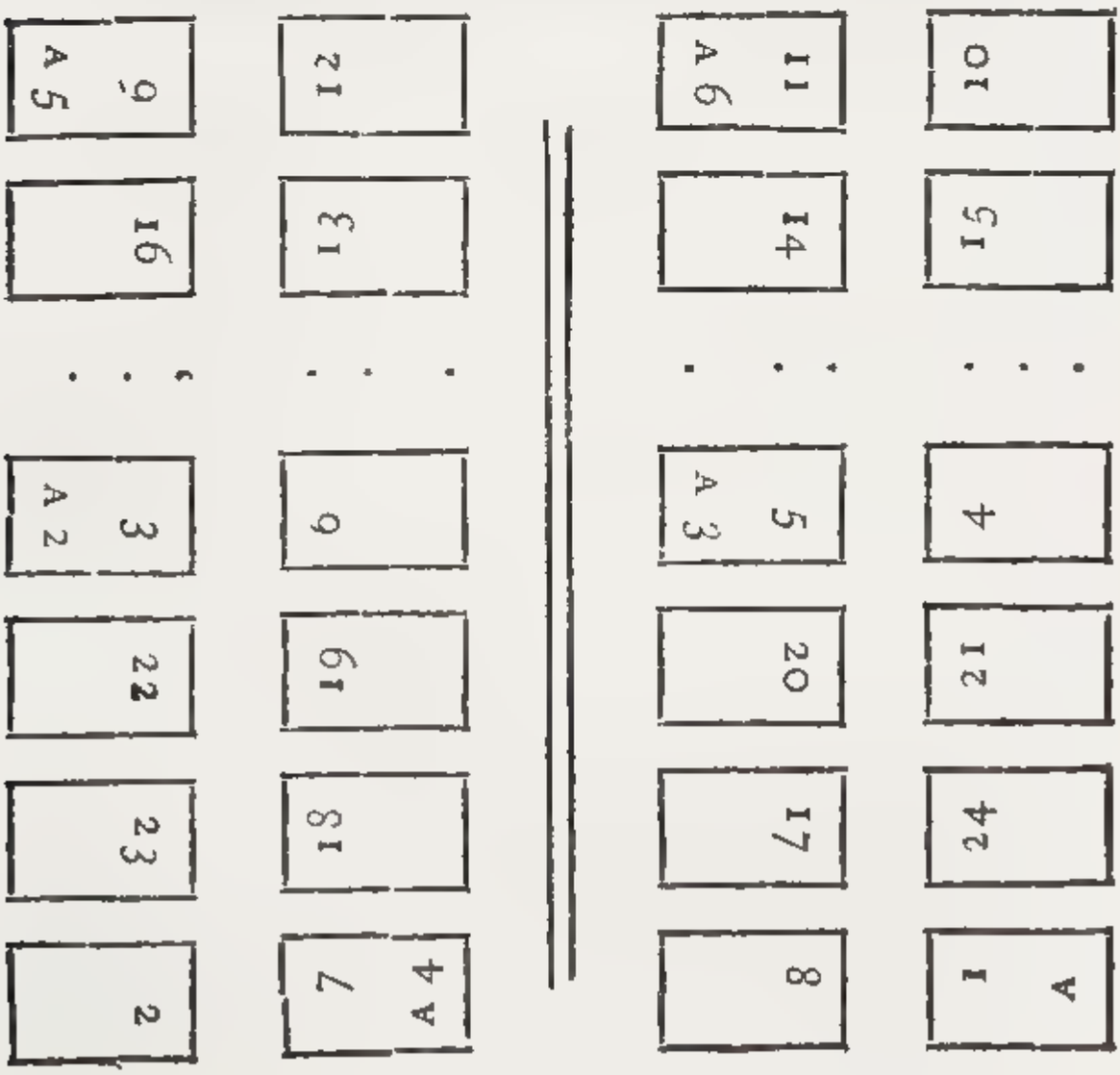
A Half-sheet of Twenty-fours, with Two Signatures.



Inner Form of a ſheet of Twenty-fours, with Two Signatures.

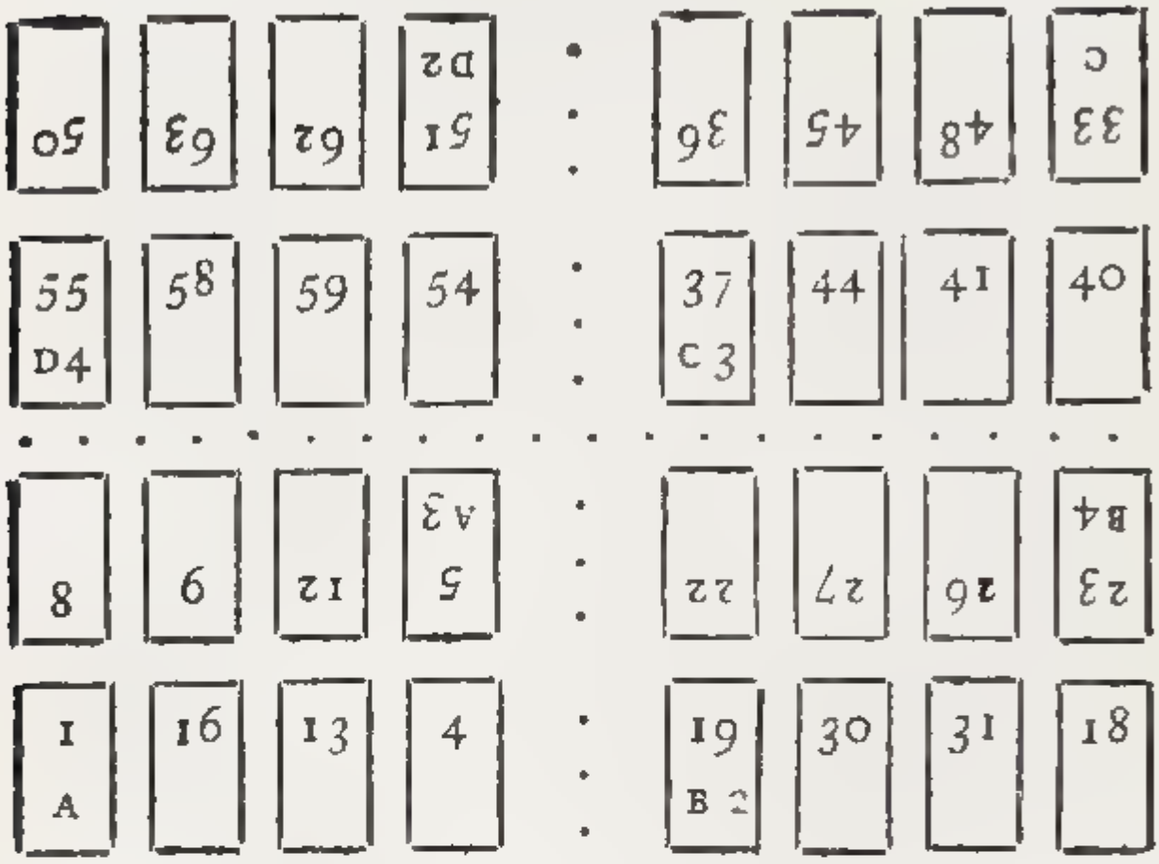


A Half ſheet of Twenty-fours, the Sixteen-way.

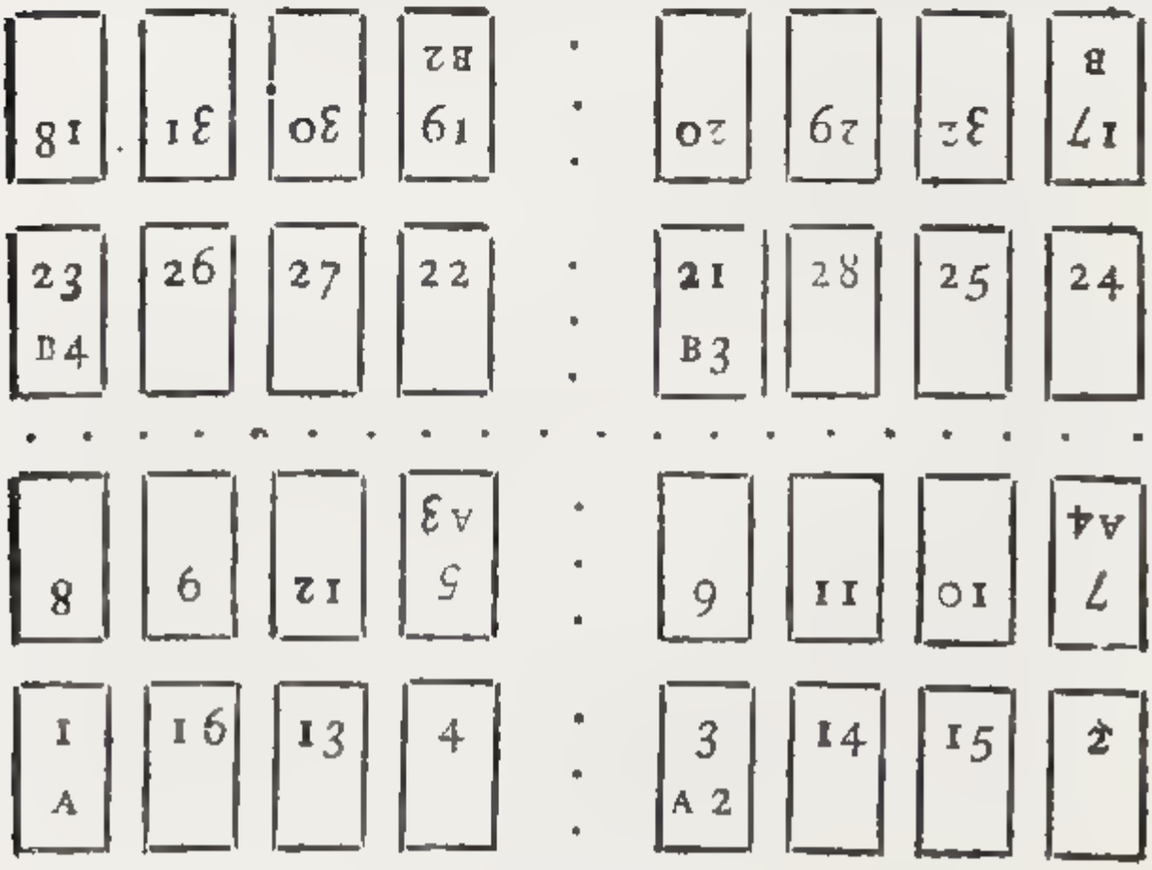


A Sheet of THIRTY-TWO's, *with Four Signatures.*

The Outer Form.

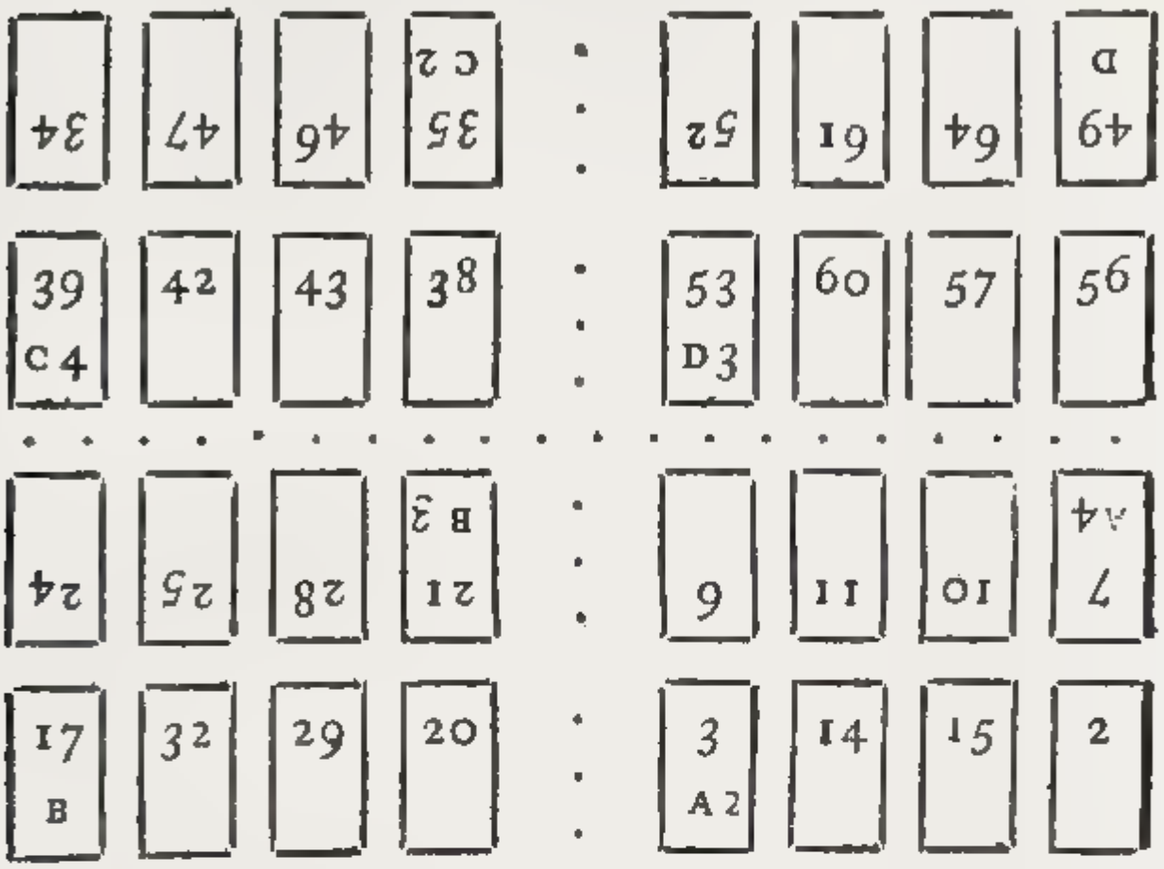


A Hal-ſheet of Thirty-two's, with Two Signatures.

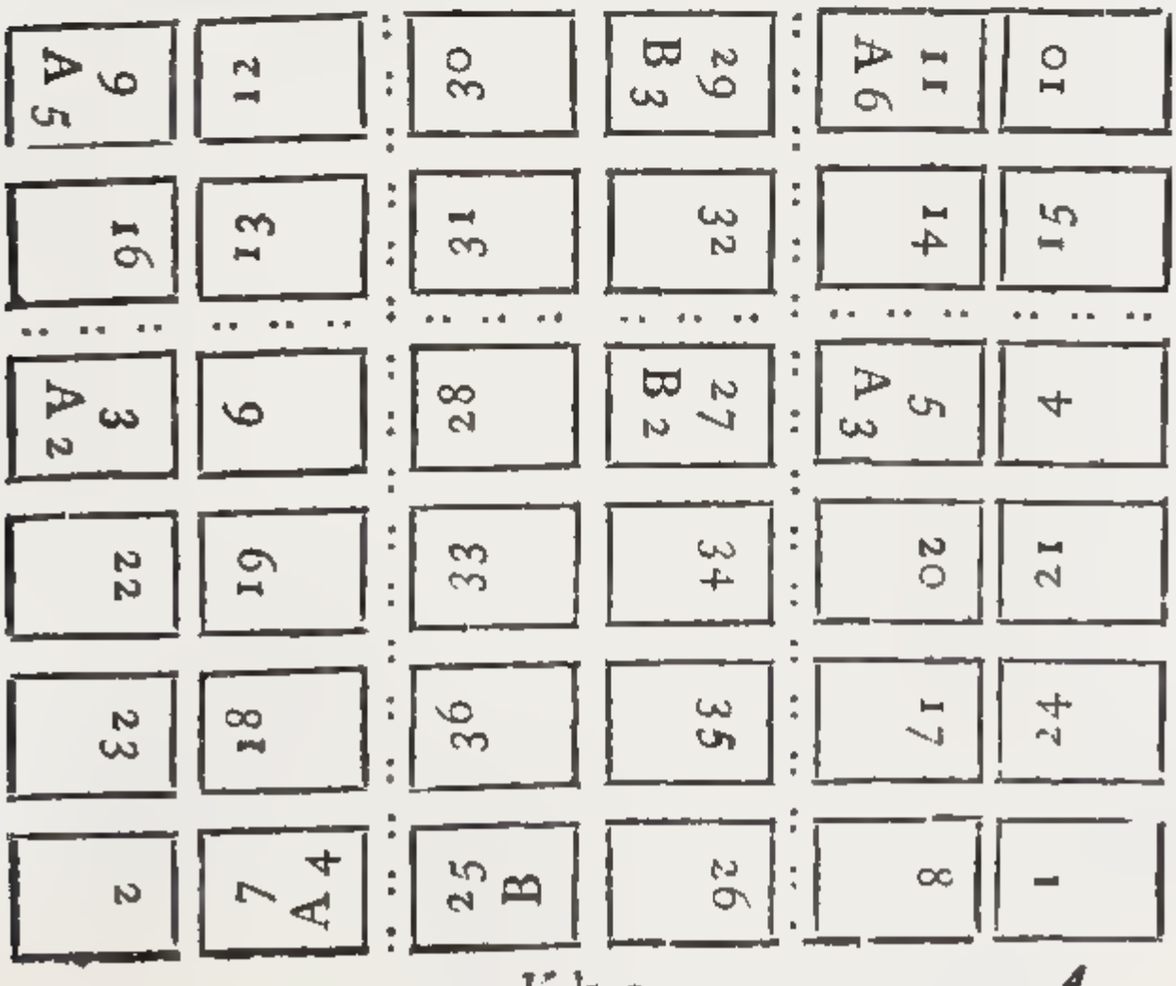


The

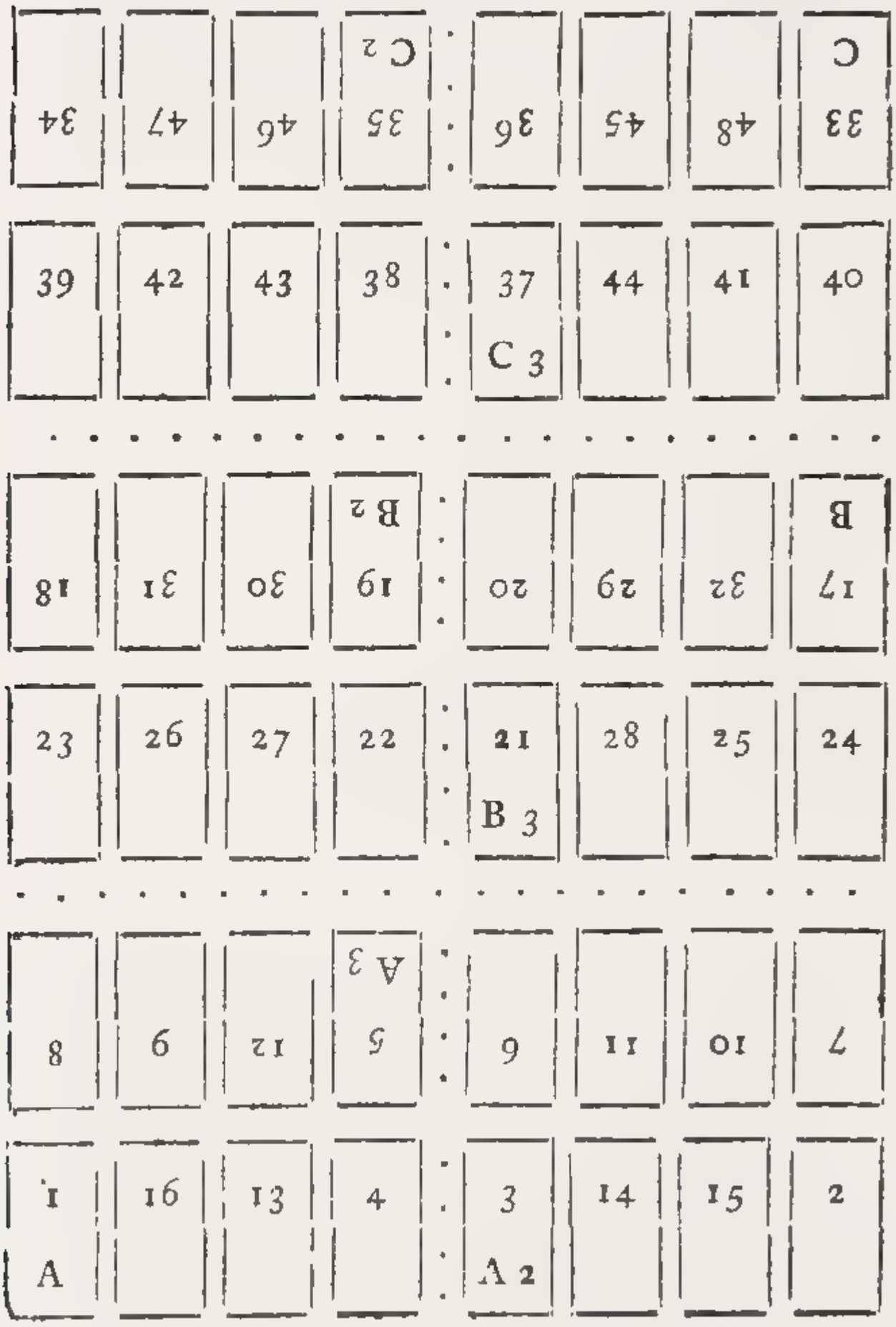
The Inner Form of a ſheet of Thirty-two's, with Four Signatures.



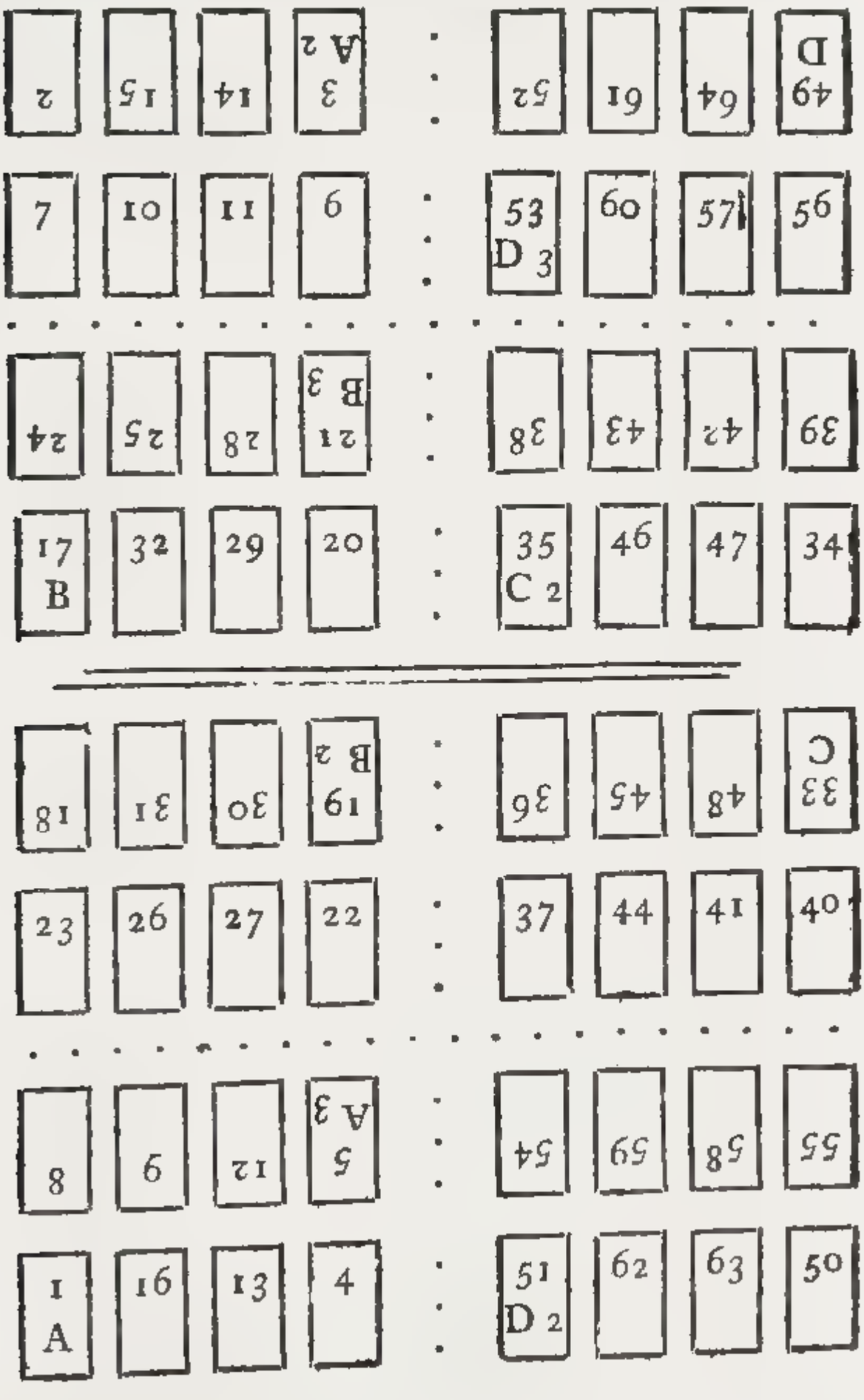
A Half-ſheet of Thirty-ſix, with Two Signatures.



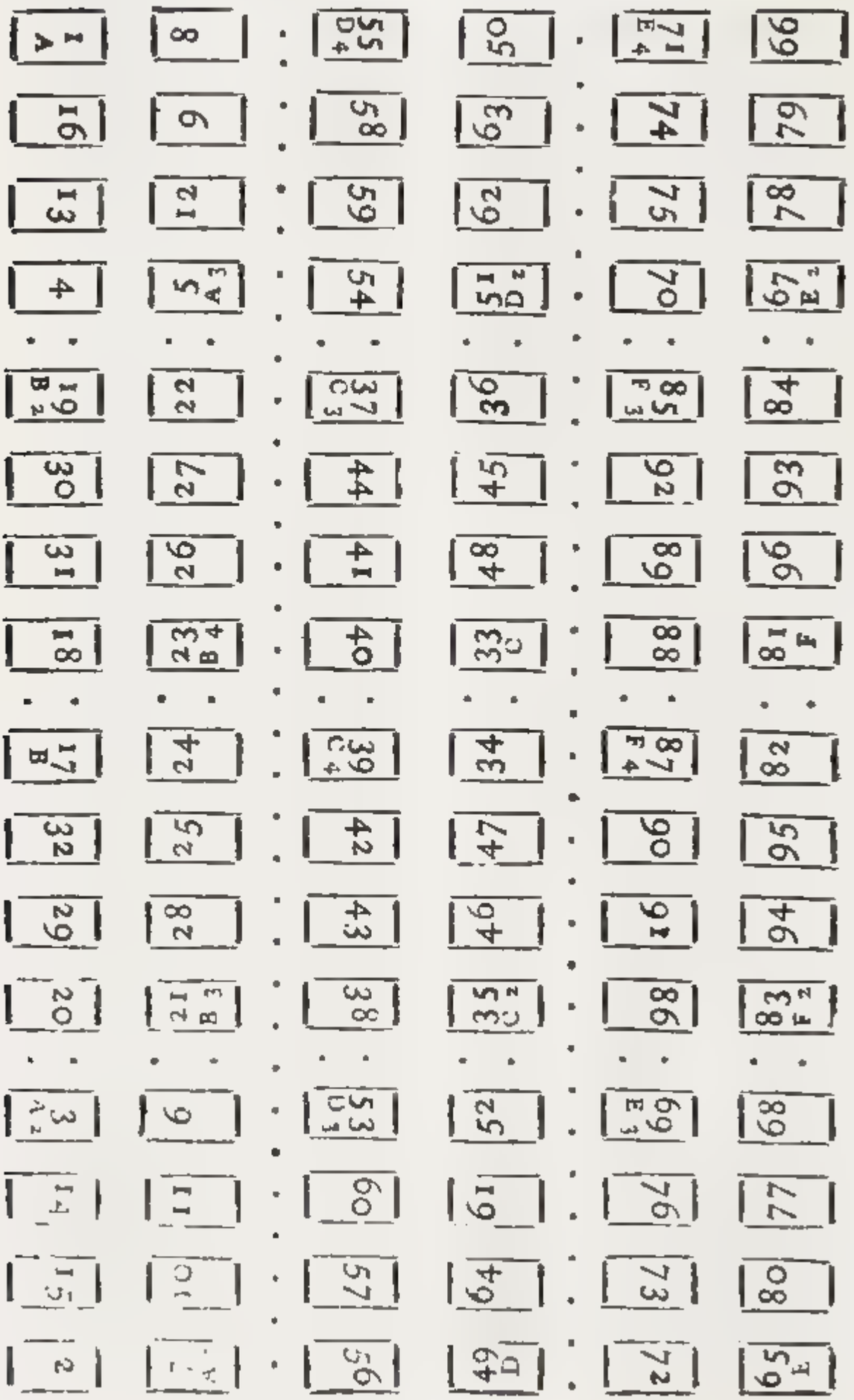
A Half ſheet of Forty-eights, with Three Signatures.



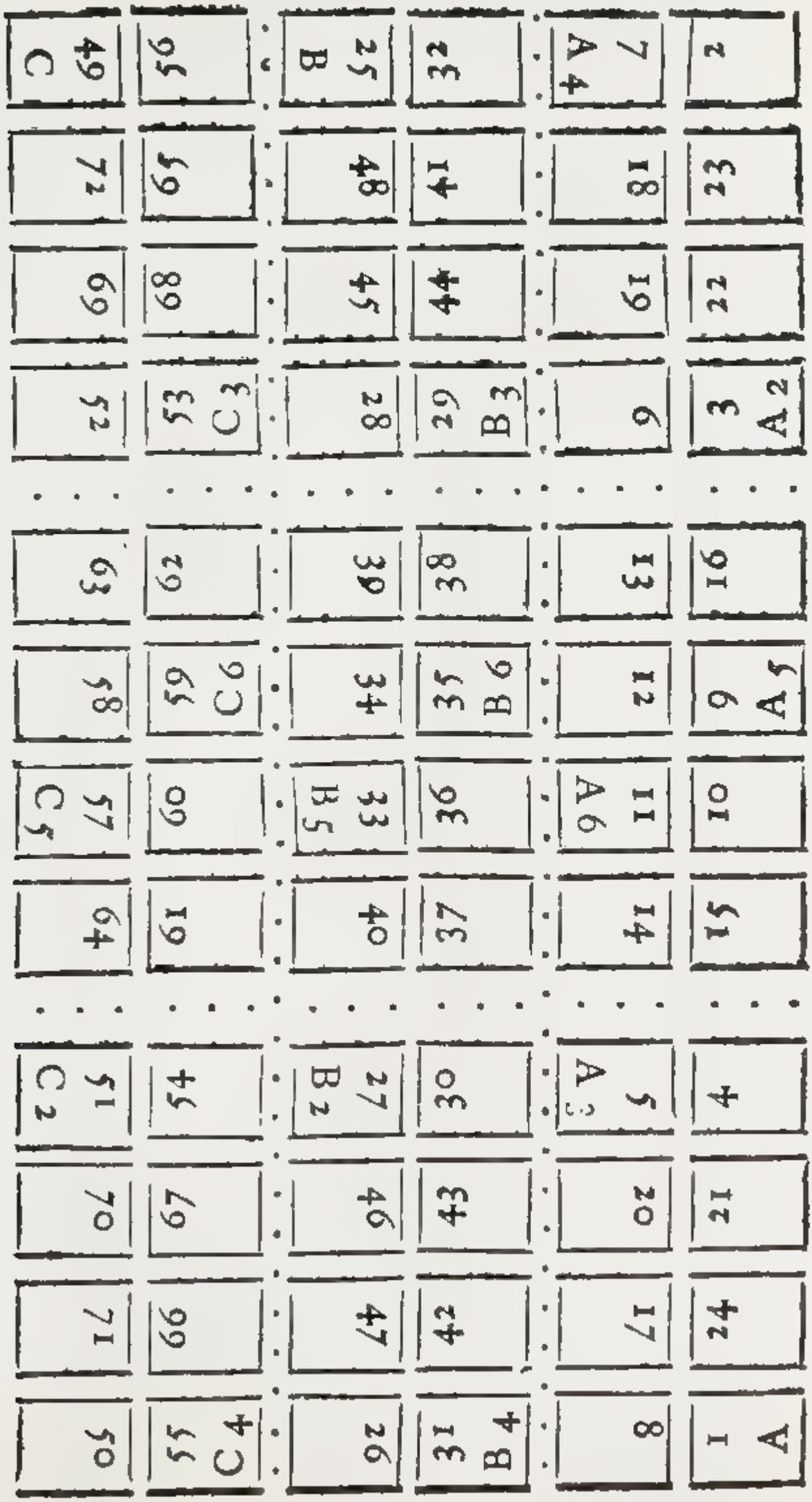
A Half-ſheet of Sixty-fours, with Four Signatures.



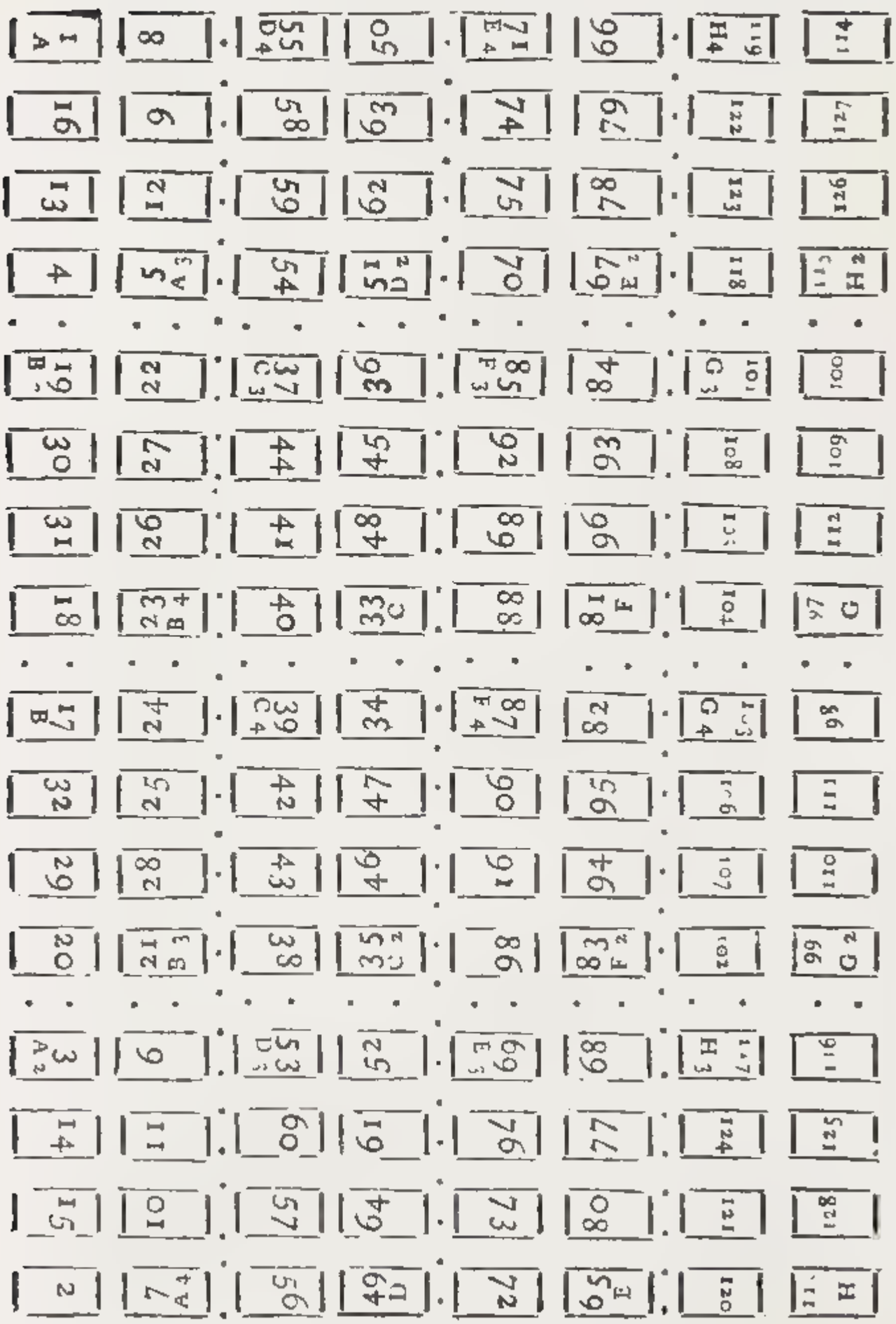
A Half-ſheet of Ninety ſix, with Six Signatures.



A Half-ſheet of Seventy-two's, with Three Signatures.



A Half-ſheet of Hundred Twenty-eights, with Eight Signatures.



The

The foregoing Schemes conſiſt, 1. Of Drafts for impoſing all the Sizes that regularly deſcend from *In-Folio*, viz. Quarto's, Octavo's, Sixteen's, Thirty-two's, Sixty-four's, and Hundred twenty-eight's. 2. Drafts of Compound Sizes; ſuch as Twelves, Twenty-fours, Forty-eight's, and Ninety-ſixes. 3. Drafts of ſome Irregular Sizes, viz. Eighteen's, Thirty-ſix's, and Seventy-two's. More Irregular Sizes we have not thought fit to introduce; elſe we might have drawn out Schemes for Impoſing Six's, 10's, 14's, 20's, 28's, 30's, 40's, 42's, 50's, 56's, 60's, 80's, 100's, and 112's; theſe, and ſeveral more, being Sizes that have been found out not ſo much for uſe as out of fancy, to ſhew the poſſibility of folding a ſheet of paper into ſo many various forms.

In putting down our pages, we place them in the ſame order as they preſent themſelves upon the Preſs, for turning the Paper either Octavo, or elſe Twelves way. And tho' Compoſitors do not lay the pages of ſome Sizes down in the ſame manner, they nevertheleſs make them have their right ſucceſſion, without embaraſſing the Preſsman.

The Pages for a Form being put down, we Follow them, and ſee whether the Direction anſwers to the firſt word of the next-following page. But we do not truſt to this in Work that abounds with Titles and Heads, where pages often have the ſame word for their beginning. In this caſe we juſtify the number of ſuch pages into the Direction-lines, rather than run the hazard of tranſpoſeing them; ſince it is more eaſy to put an *n*-quadrat into the room of a figure, than to rectify a

miſtake of that kind, after the pages are untied. But in cloſe and ordinary matter we take notice, firſt, Whether the uneven outer pages have their right Signatures; and then, Whether the number of an out-ſide page, and the number of the page next to it, amount to one more than there are pages contained in a ſheet, or half-ſheet of our work. Thus, for example, In Folio, one and four make five: In Quarto, one and eight make nine: In Octavo, one and ſixteen make ſeventeen. And in this manner we may examine every two pages in all other ſizes, whether their joint number exceeds the number of pages in a ſheet by one; which if it does, is a proof that the pages are in their right places.

§. II. Being ſure that our pages are laid down right, we proceed to Dreſſing of Chaſes; which we will ſuppoſe to be for a ſheet of Octavo. Accordingly we endeavour to come at a good pair of Chaſes that are fellows, as well in circumference, as in other reſpects: and having laid them over the pages for the two different Forms, we conſider the largeneſs of the paper on which the work is to be done, and put ſuch Gutter-ſticks betwixt page and page, and ſuch Reglets along the ſides of the two Croſſes, as will grace the Book with proper Margins, after it is bound. And having dreſſed the in-ſide of our pages, we obſerve to do the ſame to their out-ſides, by putting Side-ſticks and Foot-ſticks to them. Our pages being now ſecured by the Furniture about them, we begin to untie them, Quarter after Quarter, the inner page

firſt,

firſt, and then the outer; driving at the ſame time the Letter towards the Croſſes, and uſing every other means to prevent it from hanging, or leaning; for which purpoſe, and to keep it from other accidents, we ſecure the pages of each Quarter by a couple of Quoins. This being done, we examine the Furniture of our Form, whether the Gutter-ſticks and Side-ſticks are of a proper length, or whether they bind, that they may all be brought to their right length, which conſiſts in being about a thick Scabbard ſhorter than the pages. And here, again, we might obſerve the inconvenience, and loſs of Furniture, which ariſes from Letter of the ſame Body being caſt to different Sizes, in that the Furniture cut to the length of pages of one Fount of Letter will not ſerve for work of another Fount, tho' of the ſame Body, and the pages of the ſame number of lines.

§. III. The pages of a Sheet, or a Half-ſheet, being now dreſſed, our next buſineſs is to *make the Margin*; or, to try whether our Furniture is ſo proportioned as that each page may occupy one ſide of a leaf, ſo as to have an equal margin of white paper left at the ſides as well as at the Head and Foot thereof.

The method of making Margin by Rules, is practiſed by no other Printing nation, beſides the Engliſh; and it would be in vain to perſuade Printers and Bookſellers in Foreign Parts to come into our meaſures, as to making Margin; ſince they would diſoblige the Literati, were they to deprive them of a large Margin, to write their

Notes and Annotations to books of learning; and as to narrow Gutter-ſticks in School-books and other circulating works, they are commonly contrived for the joint intereſt of the Printer and the Proprietor of ſuch books.

To make proper Margin, ſome uſe the following method, for Octavo's; viz. They meaſure and mark the width of four pages by Compaſſes, on a ſheet of paper deſigned for the work, beginning to meaſure at the one extremity of the breadth of the ſheet. The reſt of the paper they divide into four equal parts, allowing two fourths for the width of two ſeparate Gutter-ſticks: the two other two-fourths they divide again into four equal parts, and allow one fourth for the Margin along each ſide of the Short Croſs; and one fourth for the Margin to each out-ſide page. But becauſe the thickneſs of the Short Croſs adds conſiderably to the Margin, they reduce the Furniture in the Back accordingly, and thereby enlarge the out-ſide Margin, which requires the greateſt ſhare, to allow for the unevenneſs of the paper itſelf, as well as for Preſsmen laying ſheets uneven, when it is not the paper's fault. And having thus made the Margin between page and page to the breadth of the paper, they proportion the Margin in the Head in the ſame manner to the length of the paper, and accordingly meaſure and mark the length of two pages; dividing the reſt into four parts; whereof they allow one fourth for each ſide of the Long Croſs, and one fourth for the Margin that runs along the foot of the two ranges of Pages. But tho' they count each part

equal

equal to another, they do not prove ſo upon examination; for as they did at the Short Croſs, ſo they leſſen the Furniture on both ſides the Long Croſs, to enlarge the Bottom Margin, for the ſame reaſons that were aſſigned for enlarging the Side Margin.

This being the method that is uſed by ſome, in making Margin to Octavo's, they go the ſame way to work in Twelves; where their chief care is to fix upon a proper ſize for the Head-ſticks, or Bolts; and according to them allow in the following manner; viz. For the outer Margin along the Foot of the pages, the amount of two thirds of the breadth of the Head-ſticks; and the ſame for the within Margin, that reaches from the foot of the fifth page to the centre of the Groove for the Points: and from the centre of that Groove to the pages of the Quire, or that cut off, they allow half the breadth of the Head-ſtick. As to the Margin along the Long Croſs, it is governed by the Gutter-ſticks; and it is common to put ſo much on each ſide of the Long Croſs as amounts to half the breadth of the Gutter-ſtick, without deducting almoſt any thing for the Long Croſs; ſince that makes allowance to anſwer the outer Margin—expoſed to the mercy both of the Preſsman, and Bookbinder.

Thus much may ſuffice to ſpeak about making Margin the above way; which, tho' it is different from what others uſe, is nevertheleſs the Baſis for making proper Margin. Accordingly ſome Compoſitors chuſe to make Margin in the following manner, viz. Having dreſſed their Chaſes with

ſuitable

ſuitable Furniture for Octavo, they fold a ſheet of the right paper to that ſize: then, opening it to the ſize of a leaf in Quarto, they hold, or lay one extremity thereof againſt the hind ſide of the Fifteenth page, if it is an Inner Form; or againſt the hind ſide of the Thirteenth page, if it is an Outer Form, to obſerve, whether the oppoſite extremity of the paper (folded in Quarto) reaches to and fairly covers, the Third, or the Firſt page, according to the Form under hand; which, if it does, proves the Margin of that Quarter to be right; and that the others may be adjuſted to *that*. And having in this manner made the Margin to the Breadth of the Paper, they proportion it alſo to the Length thereof, by trying, whether the depth of the paper (folded in Quarto) reaches to and fairly covers, the Direction line of the Fifteenth, or of the Thirteenth page, when the upper end of the paper (folded in Quarto) is held or laid againſt the Back of the Running title of the Tenth or of the Twelfth page; which, if it does, proves that the Margin to the *Length* of the paper is right. But in making Margin we ſhould always have regard that the Gutter-ſticks may have their proper Breadth; which may be tried by holding one end of the paper (folded in Quarto) to the centre of the Groove in the Short Croſs, to obſerve whether the Fold for Octavo falls in the middle of a Gutter-ſtick; which if it does, proves that the Gutter-ſtick is of a proper ſize. In this manner we may alſo try the Margin of Twelves, and other ſizes: for having folded with exactneſs a ſheet of the right paper to the work, one Quar-

ter of a Chaſe may be firſt dreſſed, and the Margin to it made, before we go further; for if the Foldings fall in the middle of the reſpective parts of the Furniture, it proves that the Margin is right throughout.

As leſſening and widening of Gutter-ſticks is ſometimes unavoidable, and withal troubleſome to Compoſitors, we propoſe here an expedient that will facilitate the bringing Gutter-ſticks to any proportion that ſhall be required: In order to this we would recommend to cut two Reglets, either of Broad or Narrow Quotations, to the length of our pages, that ſo we may put betwixt them as much as is wanting to bring our Gutter-ſticks to a proper breadth; or elſe reduce them, by changeing broader Reglets for narrower ones. The making of Gutter-ſticks in which manner would be found not only convenient to Compoſitors, but alſo commodious to Preſsmen, in work that has its Margin altered upon the Preſs.

The Chaſes being now dreſſed, and the proper Margin made, nothing remains but Quoining and Locking up the Forms. But before we go about to do this, we cut Slips of Scabbards, of which we put one, or ſometimes more, along both ſides of the Long as well as of the Short Croſs; not upon account of enlarging the Margin, but to ſupply the inequality of one Croſs to another, and to be of help to Preſsmen, in making Regiſter: for tho' we find ſome of that ſuperlative nicety as to fancy *here* a thin Scabbard too much, and *there* one too little, it amounts to no more than mere imagination, and, perhaps, a ſhew of authority;

conſidering that the very parts of the paper whoſe Margin is adjuſted by Scabbards, are ſubject to the Bookbinder's Plough; and that it is dubious whether he will have the ſame regard to Margin with the Printer; ſince we are induced to think, that the aboliſhing of large out-ſide Margin is owing to ſome penurious Bookbinders that gave themſelves more concern about White-paper Shavings than the handſome appearance of a Book: hence, to prevent murdering Books in this manner, it is uſual in Germany to make the Title page conſiderably wider and longer than thoſe of the work; which ſometimes has a good effect.

All what has been ſaid concerning making of Margin, relates properly to Impoſing the Firſt ſheet of a Work; for after *that* is *true* dreſſed, a Second, or more ſheets, may be dreſſed with leſs trouble; and then we impoſe from wrought-off Forms; where we have nothing elſe to do but to put the Chaſe and Furniture about the pages in the ſame manner as we take it off the Form we are ſtripping; after which we put the Running titles over the pages, and untie them, to make room for the Quoins, which we put to each Quarter in the ſame order as we take them off the Form we impoſe from. And now we come to a freſh inſtance of our carefulneſs in Impoſing; which ſhews itſelf in Altering the Folio's of the reſpective pages according to their regular ſucceſſion. In order therefore to know the Firſt Folio of a ſheet in Folio, Quarto, Octavo, Twelves, and Eighteens, we have dreſſed the following Tables, viz.

TABLE

TABLE, *ſhewing the Firſt Folio of a Sheet of*

FOLIO,

Throughout Thirteen Alphabets.

Alphabet 1.	2.	3.	4.	5.	6.
A 0	89	181	273	365	457
B 1	93	185	277	369	461
C 5	97	189	281	373	465
D 9	101	193	285	377	469
E 13	105	197	289	381	473
F 17	109	201	293	385	477
G 21	113	205	297	389	481
H 25	117	209	301	393	485
I 29	121	213	305	397	489
K 33	125	217	309	401	493
L 37	129	221	313	405	497
M 41	133	225	317	409	501
N 45	137	229	321	413	505
O 49	141	233	325	417	509
P 53	145	337	329	421	513
Q 57	149	241	333	425	517
R 61	153	245	337	429	521
S 65	157	249	341	433	525
T 69	161	253	345	437	529
V 73	165	257	349	441	533
X 77	169	261	353	445	537
Y 81	173	265	357	449	541
Z 85	177	269	361	453	545

TABLE, *ſhewing the Firſt Folio of a Sheet of*

FOLIO.

Alphabet	7.	8.	9.	10.	11.	12.	13.
A	549	641	733	825	917	1009	1101
B	553	645	737	829	921	1013	1105
C	557	649	741	833	925	1017	1109
D	561	653	745	837	929	1021	1113
E	565	657	749	841	933	1025	1117
F	569	661	753	845	937	1029	1121
G	573	665	757	849	941	1033	1125
H	577	669	761	853	945	1037	1129
I	581	673	765	857	949	1041	1133
K	585	677	769	861	953	1045	1137
L	589	681	773	865	957	1049	1141
M	593	685	777	869	561	1053	1145
N	597	689	781	873	965	1057	1149
O	601	693	785	877	969	1061	1153
P	605	697	789	881	973	1065	1157
Q	609	701	793	885	977	1069	1161
R	613	705	797	889	981	1073	1165
S	617	709	801	893	985	1077	1169
T	621	713	805	897	989	1081	1173
V	625	717	809	901	993	1085	1177
X	629	721	813	905	997	1089	1181
Y	633	725	817	909	1001	1093	1185
Z	637	729	821	913	1005	1097	1189

TABLE, *ſhewing the Firſt Folio of a Sheet of* QUARTO.

Alphabet	1.	2.	3.	4.	5.	6.
A	0	177	361	545	329	913
B	1	185	369	553	737	921
C	9	193	377	561	745	929
D	17	201	385	569	753	937
E	25	209	393	577	761	945
F	33	217	401	585	769	953
G	41	225	409	593	777	961
H	49	233	417	601	785	969
I	57	241	425	609	793	977
K	65	249	433	617	801	985
L	73	257	441	625	809	993
M	81	265	449	633	817	1001
N	89	273	457	641	825	1009
O	97	281	465	649	833	1017
P	105	289	473	657	841	1025
Q	113	297	481	665	849	1033
R	121	305	489	673	857	1041
S	129	313	497	681	865	1049
T	137	321	505	689	873	1057
V	145	329	513	697	881	1065
X	153	337	521	705	889	1073
Y	161	345	529	713	897	1081
Z	169	353	537	721	905	1089

TABLE, *ſhewing the Firſt Folio of a Sheet of*

OCTAVO.

A	0	A a	353
B	1	B b	369
C	17	C c	385
D	33	D d	401
E	49	E e	417
F	65	F f	433
G	81	G g	449
H	97	H h	465
I	113	I i	481
K	129	K k	497
L	145	L l	513
M	161	M m	529
N	177	N n	545
O	193	O o	561
P	209	P p	577
Q	225	Q q	593
R	241	R r	609
S	257	S ſ	625
T	273	T t	641
V	289	V v	657
X	305	X x	673
Y	321	Y y	689
Z	337	Z z	705

TABLE, *ſhewing the Firſt Folio of a Sheet of*

I. TWELVES.		II. EIGHTEENS.	
A	0	A	0
B	1	B	1
C	25	C	37
D	49	D	73
E	73	E	109
F	97	F	145
G	121	G	181
H	145	H	217
I	169	I	253
K	193	K	289
L	217	L	325
M	241	M	361
N	265	N	397
O	289	O	433
P	313	P	469
Q	337	Q	505
R	361	R	541
S	385	S	577
T	409	T	613
V	433	V	649
X	457	X	685
Y	481	Y	721
Z	505	Z	757

The Running titles, with the right folio's to them, being put to the pages, we proceed to locking-up our Forms; which is done by driving *fit* Quoins betwixt the Side and Foot-ſtick of each Quarter and the Chaſe, till the whole Form may be raiſed. And tho' locking-up a Form may be thought a trifling function, it demands our attention nevertheleſs in ſeveral inſtances; for in the firſt place, and after we have puſhed the Quoins as far as we can, with our fingers, we make uſe of the Mallet and Shooting-ſtick, and gently drive the Quoins along the Side-ſticks at firſt, and then thoſe along the Foot-ſticks; taking care to uſe an equal force in our ſtrokes, and to drive the Quoins far enough up the ſholders of the Side and Foot-ſticks, that the Letter may neither belly out one way, nor hang in the other: and as to the lower Quoins, they ought likewiſe be drove to a ſtation where they may do the office of keeping the Letter ſtrait and even. And here we venture to diſapprove the cuſtom of ſlanting Quoins on both ſides, and plaining their edges and corners off; whereby all the bevil'd-off parts are render'd ineffectual to do the office of a Quoin, or Wedge: for, the ſlanted ſide of a Quoin running againſt the ſquare ſide of the Chaſe, muſt needs carry a cavity with it, and conſequently be void of binding with equal force in every part; whereas (in our opinion) it would deſerve the name of an Improvement, were Quoins ſlanted on one ſide only; and their Gradation, and Variety of ſizes preferred to ſuperficial neatneſs, which anſwers no other end than that of making the bevil'd-off

parts

parts of a Quoin uſeleſs, and incapable to do the ſame execution with a plain one, that binds and bears alike in all its parts. And as to the edges that are plained off a-croſs the two ends of a Quoin, the want of them cauſes the Shooting-ſtick to fly off the Quoin almoſt at every hard ſtroke of the Mallet, becauſe the Quoin-end of the Shooting-ſtick is rounded off; for which reaſon we ſhould chuſe to have that end made of a forked, or elſe of a ſquare form, to be of the more ſervice in unlocking a Form.

Our Form, or Forms, being now lock'd up, and become portable, we deliver them to the Preſsmen to pull a Proof of them. But here we cannot proceed before we have taken notice of a Corruption that prevails with ſome Preſsmen, in turning the Term of *Firſt* Proof into that of *Foul* Proof, and often acquit themſelves in the function of pulling Proofs accordingly; whereas even a ſlight knowlege of Printing is ſufficient to judge, that a Proof-ſheet ought to be pulled as clean and as neat as any ſheet in a Heap that is worked off. Hence it is a rule with *curious* Preſsmen, not to give Proofs a high colour, nor to uſe very wet paper for them, but inſtead of theſe eaſements to give them a long and ſlow pull, that the Matter may come off clean and fair, ſo that every letter may appear full and plain: after which the Forms are rubbed over with a wet lie-bruſh; then carefully taken off the Preſs, and the Proof and Forms delivered to the Compoſitor's further care.

CHAP.

CHAP. XI.

Of CORRECTORS, *and* CORRECTING.

IT has ever been the purſuit of Eminent Printers to merit that character, by their particular care that the effects of their profeſſion ſhould appear without faults and errors, not only with reſpect to falſe letters, and wrong ſpelling, but chiefly in regard to their correcting and illuſtrating ſuch words and paſſages as are not fully explained or expreſſed by Authors and Tranſlators: which ſhews, that the office of a Corrector is not to be transfered upon one that has a tolerable judgment of his mother-tongue only; but who is a perſon of greater capacity, and has a knowlege of ſuch languages, at leaſt, as make a conſiderable figure in Printing; ſuch as Latin, French, Italian, and Spaniſh. And becauſe Greek and Hebrew is interſperſed in moſt Works of learning, a Corrector ought not to be a ſtranger to either. To

have

have a competent knowlege of what has been recited, beſides a quick and diſcerning eye, are the proper accompliſhments by which a Corrector may raiſe his own and his Maſter's credit: for it is a maxim with Bookſellers, to give the firſt edition of a work to be done by ſuch Printers whom they know to be either able Correctors themſelves, or that employ fit perſons, tho' not of Univerſal learning, and who know the fundamentals of every Art and Science that may fall under their examination. We ſay *Examination*: for in caſes where a Corrector is not acquainted with the ſubject before him, he, together with the perſon that reads to him, can do no more than literally compare and croſs-examine the Proof by the Original, without altering either the Spelling, or Punctuation; ſince it is an Author's province to prevent miſtakes in ſuch caſe, either by delivering his Copy very accurate, and fairly written, or by carefully peruſing the Proof-ſheet. But where a Corrector underſtands the language and characters of a work, he often finds occaſion to alter and to mend things that he can maintain to be either wrong, or elſe ill digeſted. If therefore a Corrector ſuſpects Copy to want reviſing, he is not to poſtpone it, but to make his emendations in the Manuſcript before it is wanted by the Compoſitor, that he may not be hindered in the purſuit of his buſineſs; or prejudiced by alterations in the proof, eſpecially if they are of no real ſignification; ſuch as far-fetch'd ſpelling of Words, changing and thruſting in Points, Capitals, or any thing elſe that has nothing but

fancy and (perhaps pettiſh) humour for its authority and foundation.

What is chiefly required of a Corrector, beſides eſpying literal faults, is to Spell and to Point after the prevailing method and genius of each particular language: but theſe being two points that never will be reconciled, but always afford employment for pedantic Critics, every Corrector ought to fix upon a method to ſpell ambiguous words and compounds always the ſame way. And that the Compoſitors may become acquainted and accuſtomed to his way of ſpelling, the beſt expedient would be to draw out, by degrees, a Catalogue of ſuch ambiguous words and compounds. But it is with regret we ſee ſome Correctors rather break the meaſures for conformity, than lay the foundation thereto, that they may find ſubterfuges for ſpelling the ſame word different ways; pretending at the ſame time to have Derivation and Etymology on their ſide, when it is rather with a view to make a Proof look *fair*, becauſe the Compoſitor has not made ſo many *real* faults as Correctors ſometimes chuſe to ſee, leſt they ſhould be ſuſpected of having been remiſs in reading a Proof attentively.

As it is neceſſary that Correctors ſhould underſtand languages, ſo it is requiſite that they ſhould be acquainted with the nature of Printing, elſe they will be apt to expoſe themſelves in objecting againſt ſeveral things that are done according to method and practice in Printing. It is for this reaſon that Correctors in moſt Printing-houſes are choſen out of Compoſitors that are thought

capable

capable of that office; and who know how not only to correct literal faults, but can alſo diſcern where improprieties in workmanſhip are uſed; which cannot be expected in Gentlemen who have no ſufficient knowlege of Printing: and it would be very ungenerous in a Compoſitor to ſwerve from the common rules in practice, for his convenience, becauſe the Corrector is not a Printer enough to find fault with it.

The manner in which Correctors take notice of faults in a Proof, is by particular ſymbols and ſigns, that are marked in the Margin, oppoſite the line that has the faults in it: for it is a General law in Printing, That whatſoever fault is not marked or taken notice of in the Margin, the Compoſitor is not anſwerable for, if it paſſes unobſerved, and not corrected. To make therefore Gentlemen acquainted with the characters that are uſed by Correctors, we will deſcribe them in the following manner, viz.

1. If they eſpy a wrong letter in a word, they draw a ſhort ſtroke through it, and make another ſhort ſtroke in the Margin, behind which they mark the letter that is to make the word right; and this they do to all other faults that may happen in the ſame line; always drawing a *perpendicular* ſtroke thro' the wrong letter, and marking the right one in the Margin, with a ſimilar ſtroke *before* it. In this manner they correct alſo whole words; drawing a ſtroke croſs the wrong word, and writing the right one in the Margin, oppoſite the faulty line, and with a ſtroke before it.

2. If a Space is wanting between two words, or

letters, that are to ſtand ſeparated, they draw a parallel ſtroke where the ſeparation is to be, and put this ſign # oppoſite in the Margin. Again, where words or letters ſhould join, but ſtand ſeparated, they make this mark ⌣ under the place of ſeparation, and ſignify the junction of them by the ſame mark in the Margin.

3. If a letter or letters, word or words are ſet double, or otherwiſe require to be taken out, they draw a daſh croſs the ſuperfluous word, or a parallel ſtroke down the uſeleſs letter, and make this mark of *deleatur* ꝺ in the Margin: but if a word is to be ſupplied by another, they ſtrike the wrong word out, and write the right or better word in the Margin.

4. If a letter is turned, they make a daſh under it, and put this mark ꝺ in the Margin.

The Article of marking *turned* letters, tries a Corrector's ſkill in knowing the *true* formation of them, without which it would be better to mark turned letters in the ſame manner as they do *wrong* letters, unleſs they are very ſure that they can diſtinguiſh b d n o p q s u x z, when they are turned, from when the ſame letters ſtand with their Nick the right way.

5. If a Space ſticks up and appears betwixt words, or in other places, they ſignify it by marking a parallel ſtroke | in the Margin.

6. If words or letters are to be tranſpoſed, they incircle the uncouth words thus, one (give me,) inſtead of, Give me one; and put a mark like a large Greek Circumflex in the Margin: but if ſeveral words are to be tranſpoſed, they mark their right order by figures over them, and put the

ſame

ſame number of figures (in a ſeries) in the Margin, in this manner, viz. | 1 2 3 4 5 6

7. Where matter is run on that ſhould begin a new Paragraph, they draw a ſtroke down the place, and this mark, [in the Margin: but where a new Paragraph ſhould have gone on, and be continued, they draw a ſhort line after the broke-off matter, and write in the Margin, *No Break.*

8. If letters or words of one ſort of characters are to be changed into another, they make a ſtroke underneath the word or letter, and intimate on the Margin in what Letter it is to be, by marking *Rom.* or *Ital.* accordingly.

9. Where ſo much of the Copy is left out as will be troubleſome to write it in the Margin, they draw a parallel ſtroke where the omiſſion begins, and write oppoſite in the Margin, *Out*; or elſe, *See Copy.*

10. Where words are ſtruck out that are afterwards again approved of, they mark dots under ſuch words, and write in the Margin, *Stet.*

After theſe items for Correcting the faults in a Proof, we add the following ſummary obſervation, viz. That whatever is wrong and faulty in a Proof, is to be taken notice of either by drawing a parallel ſtroke *through* ſingle letters; or by making a rectilinear daſh *croſs* a wrong word or words; or elſe by marking an even ſtroke *underneath* a word or words that are to be changed into other characters; and that, Whatever has been taken notice of as faulty in the matter, muſt have all marked *in the Margin*, and oppoſite the line, that will mend te fault or faults, either

by

by Changing, Adding, or Taking-away; obſerving at the ſame time to diſtinguiſh one Correction from another by a ſtroke between each. And this, we judge, will be ſufficient to aſſiſt Gentlemen in properly correcting their works; without pointing out to them how to mark letters that ſtand out of line, or are of a wrong Fount; theſe comeing more properly under the cognizance of a Corrector who is a Printer.

The Proof being now read, and the *real* faults marked diſtinctly and fair, the Corrector examines the pages of the Sheet, or Form, whether they are impoſed right; likewiſe whether the Signatures are put to the proper pages; and at laſt, whether the folio of the firſt page is right; and whether the reſt follow in a numerical order. After which the Proof is given to the Compoſitor, to correct it in the metal.

Of Correcting in the Metal.

BY Correcting we underſtand here the rectifying of ſuch Faults, Omiſſions, and Repetitions as are made by the Compoſitor, either thro' inadvertency, or elſe thro' careleſneſs. And tho' the term of Corrections is equally given to the Alterations that are made by Authors, it would be more proper to diſtinguiſh them by the name of *Emendations*; notwithſtanding it often happens, that after repeatedly mending the matter, the firſt conceptions are at laſt recalled: for the truth whereof none can be better vouchers than Compoſitors, who often ſuffer by fickle Authors that know no end of making Alterations, and

at laſt doubt whether they are right or wrong; whereby the work is retarded, and the workman greatly prejudiced in his endeavours; eſpecially where he is not ſufficiently ſatisfied for ſpending his time in humouring whimſical Authors.

Correcting is the moſt diſagreeable work that belongs to Compoſitors; who therefore endeavour to do their work not only expeditiouſly, but alſo clean and correct. Accordingly ſome are very accurate in Diſtributing, that they may truſt to their taking up right letters in Compoſing, when their attention perhaps is abſent; whereas others can neither make diſpatch, nor depend upon accuracy, unleſs they confine themſelves to ſilence, and are not diſturbed by idle, inſignificant, and even indecent talking: and this being diſagreeable to moſt Compoſitors, may be the reaſon that Preſsmen do not follow their exerciſes in the ſame room with the former.

In correcting the Firſt Proof, we ſeldom have any other faults to mend than thoſe of our own committing, unleſs the Corrector heightens them by his peculiarities. But notwithſtanding all the care that can be taken, the beſt of workmen cannot boaſt of being exempted from ſetting Doubles, and leaving Outs—two accidents that are attended with extraordinary trouble, and are ſeldom rectified without overrunning. In ſuch caſes a judicious Compoſitor conſiders firſt well in what manner an Out may be got in, or a Double be drove out, without making a glaring Botch; and accordingly examines his matter, whether overrunning forward, or backward, will beſt anſwer

his purpoſe. But a great deal of trouble might be ſaved in caſes of Outs and Doubles, would Correctors try to add as much as will fill up the Double; or to ſhorten the matter, to make room for an Out; unleſs both the one and the other are too conſiderable for that expedient; which otherwiſe might be ſafely ventured, without either caſtrating or corrupting a Writer's meaning. This would be a ſure means to ſecure a neat Compoſitor's workmanſhip and care in true ſpacing his matter; whereas that beauty is loſt by Alterations and Over-running.

What is required of a Compoſitor when he goes about correcting a foul Proof, is a *ſharp* Bodkin, and Patience, becauſe without them the Letter cannot eſcape ſuffering by the ſteel; and hurrying will not permit him to juſtify the lines true. No wonder therefore to ſee Pidgeon-holes in one place, and Pi in another.

The Firſt Proof being corrected, a Perfect ſheet is pulled clean, to be ſent to the Author, or to the perſon by him authorized; either of whom, if they underſtand the nature of Printing, will not defer reading the ſheet, but return it without any alterations perhaps, to be made ready for the Preſs. But becauſe ſuch good Authors are very ſcarce, Compoſitors are deſpirited every time they ſend a Proof-ſheet away, as not knowing when and how it may be returned, and how many times more it will be wanted to be ſeen again, before the Author is tired, or rather aſhamed, of altering more.

CHAP. XII.

Obſervations upon GREEK, *and* HEBREW.

I.

Obſervations upon GREEK.

THE Greek is one of the Sacred languages, and more frequently uſed in Printing than any of the reſt; which makes it neceſſary almoſt for every Printing-houſe to be furniſh'd with Greek characters, tho' not to the ſame amount of weight: for a quantity of Greek letter that will moderately fill a Caſe, and that conſiſts of no other than *uſeful* Sorts, is ſufficient to ſerve the common turn for Notes, Motto's, Words, *&c.* and ſuch a parcel of uſeful Sorts might be lodged in a Common pair of Caſes, were ſome large Boxes reduced into ſmaller ones. But this is impracticable where Ligatures and Abbreviations abound, and where Seven-hundred and fifty Boxes are required for the different Sorts in a Fount of Greek. What induced the firſt Founders of the

Art to perplex themſelves with cutting and caſting ſo many different Abbreviations and Contractions, may be partly gueſſed, by ſuppoſing that they were intended to imitate Greek Writing; and to grace them with the ſame floriſhes of the pen: but what could prompt them to confound themſelves with an infinite number of Ligatures, we cannot well account for; and only ſuggeſt, that it was the contrivance of Letter-cutters, to promote their own buſineſs. But this unprofitable improvement has almoſt entirely loſt its credit; and Greek, at preſent, is caſt almoſt every-where without Ligatures and Abbreviations, unleſs where Founders will not forbear thruſting them in; or where they have expreſs orders to caſt them, for Claſſical and other Works of conſequence; in which caſe *ſome* Ligatures not only grace Greek Letter, but are alſo *Fat* to a Compoſitor who knows to uſe them properly. But becauſe we have intimated, that the *uſeful* Sorts of a Fount of Greek Letter may be lodged in a pair of Common Caſes that contain no more than 154 Boxes, we will make good our aſſertion by a Scheme for that purpoſe; which will inconteſtably prove, that a great many of the Sorts muſt be needleſs, where their number occupies 750 Boxes. It muſt however be obſerved, that almoſt Three-hundred of theſe Sorts are the ſame, and have no other difference than that of being kerned on their hind ſide; for we remember to have ſeen Greek with Capitals kerned on both ſides. But before we ſay any more about Ligatures, we will conſider the ſingle letters of the Greek, and accordingly exhibit

The GREEK *Alphabet.*

ἄλφα	Alpha	A	α		a
βῆτα	Bêta	B	β ϐ		b
γάμμα	Gamma	Γ	γ ɣ		g
δέλτα	Delta	Δ	δ		d
ἒψιλόν	Epſilon	E	ε		e *ſhort*
ζῆτα	Zêta	Z	ζ ʒ		z
ἦτα	Eta	H	η		e *long*
θῆτα	Thêta	Θ	ϑ θ		th
ἰῶτα	Jôta	I	ι		i
κάππα	Kappa	K	κ		k
λάμβδα	Lambda	Λ	λ		l
μῦ	Mu	M	μ		m
νῦ	Nu	N	ν		n
ξῖ	Xi	Ξ	ξ		x
ὂ μικρόν	Omicron	O	ο		o *ſhort*
πῖ	Pi	Π	π ϖ		p
ῥῶ	Rho	P	ϱ ρ		r
σῖγμα	Sigma	Σ	σ C ς		s
ταῦ	Tau	T	τ ⅂		t
ὖψιλόν	Ypſilon	Υ	υ		y
φῖ	Phi	Φ	φ		ph
χῖ	Chi	X	χ		ch
ψῖ	Pſi	Ψ	ψ		pſ
ὦ μέγα	Omega	Ω	ω		o *long*

The Greek Alphabet contains Seventeen Conſonants, and Seven Vowels.

Two Vowels make a Diphthong; of which there are Six, that are called *proper* Diphthongs.

αι αυ ει ευ οι ου.

Inſtead of αι ηι and ωι, the Greeks write ᾳ ῃ and ῳ; the Point under theſe Vowels denoting the *Jota*, which therefore is called *Jota ſubſcriptum*. But becauſe Capitals have no Subſcripts, the Jota is put in Lower-caſe to the Capital letter; as, ΤΩι ΠΟΙΗΤΗι.

The Greek Vowels admit of two Aſpirations, viz. *Spiritus Aſper* ['], and *Spiritus Lenis* [᾽].

Spiritus aſper has the ſound of an *h*; but before a word in large Capitals it is ſupplied by the letter H, as in HEKATON.

All the words that begin with a Vowel, have one of theſe Aſpirations over them; but the Vowel Ypſilon admits of no other than the *Spiritus aſper*, at the beginning of a word.

In Diphthongs the Spiritus is put over the *ſecond* Vowel, as αὐτὸς, not ἀυτὸς.

Of all the Conſonants, the letter ῥ, at the beginning of a word, has an *Aſper* over it, as ῥέω; and where two ῥ's meet in a word, the firſt has a *Lenis*, and the other an *Aſper* over them.

The Greek has Three Accents, viz. *Acute*, [´] to be put to ſyllables that are pronounced *ſharp*.

Grave, [`] to ſtand with ſyllables that are pronounced *heavy*.

Circumflex, [῀] to be placed over ſyllables that are pronounced *long*.

The

The *Apoſtrophe* [᾽] is uſed for cutting off the Vowels α ε ι ο, and the Diphthongs αι and οι, when they ſtand at the end of a word, and the next word begins with a Vowel; as, παρ᾽ αὐτῷ, for παρὰ αὐτῷ; πάϊ᾽ ἔλεγον, for πάϊδα ἔλεγον.

Sometimes the Apoſtrophe contracts two words into one; as, κᾀγὼ for καὶ ἐγὼ, ἐγῶμαι for ἐγὼ οἶμαι, κᾀκεῖνος for καὶ ἐκεῖνος.

Sometimes an Apoſtrophe ſupplies the firſt Vowel beginning a word; as, ὦ ᾽γαθὲ for ὦ ἀγαθὲ, πῶ ᾽ϛι for πῶ ἐϛι: but this chiefly happens in Poetry.

But the Prepoſitions περὶ and πρὸ ſuffer no Apoſtrophe, tho' the next word begins with a Vowel; for we write, περὶ ὑμῶν, πρὸ ἐμοῦ; περὶ αὐτου, πρὸ ἑτῶν, &c.

The *Diæreſis* [¨] ſeparates two Vowels, that they may not be taken for a Diphthong; thus, αὐτη with a Diæreſis makes three ſyllables; but without a Diæreſis αυ is a Diphthong, and makes αὐτὴ have but two ſyllables.

Diaſtole [,] is put betwixt two Particles that would bear a different ſenſe without it; thus ὅ,τε ὅ,τι ſignifies *whatever*; whereas ὅτε ſtands for *as*, and ὅτι for *that*. τό,τε with a Diaſtole implies *and this*; but when contracted, it anſwers to the Adverb *then*.

The ſign of *Interrogation*, in the Greek, is made by a Semicolon [;], and is of the ſame ſignification with this mark, viz. ?

The *Colon*, in the Greek, is made by an inverted Full-point [·], and is of the ſame ſignification with this ſign, viz. :

The

A GREEK *Caſe, ſhewing how the Uſeful Sorts that are required in a Fount of that Letter, may be contained in a pair of Common caſes of the uſual dimenſions.*

The Upper Caſe.

| | | |

The Greek Lower Case.

| | | |

Greek Contractions and Abbreviations.

ϗ	αλ	obſ.
ϗϗ	αλλ	ditto
ἀπο	ἀπο	inſ.
αὐτῳ	αὐτῳ	orn.
αὐτὸ	αὐτὸ	ditto
γᾶ	γαρ	uſef.
γϵν	γϵν	orn.
γϵνϵ	γϵνϵ	obſ.
δια	δια	ditto
δὲ	δὲ	uſef.
ϵἶναι	ϵἶναι	obſ.
ϵὐ	ϵὐ	inſ.
ϵ, ϵ	ϵι final	
ϵλ	ϵλ	obſ.
ηv	ηv	orn.
καὶ	καὶ	uſef.
κατὰ	κατὰ	conv.
κϵφάλαιον	κϵφάλαιον	ob.
μϵθ	μϵθ	ditto
μϵν	μϵν	orn.
μὲν	μὲν	obſ.
μετὰ	μετὰ	conv.
μαρ	μαρ	obſ.
μῶν	μῶν	ditto
οἷον	οἷον	ditto
ος	ος final	
ου	ου	uſef.
περ	περ	inſ.
παρ	παρ	obſ.
παρα	παρα	orn.
πρα	πρα	ditto
προ	προ	ditto
πρω	πρω	ditto
περι	περι	ditto
ρι	ρι	orn.
ρω	ρω	ditto
στ	στ	uſef.
σσ	σσ	ditto
σκ	σκ	ditto
σθ	σθ	uſef.
σθαι	σθαι final	
σαν	σαν	obſ.
ταῦτα	ταῦτα	ditto
τὸ	τὸ	ditto
τοῦ	τοῦ	conv.
τὸν	τὸν	obſ.
τῆς	τῆς	ditto
τὴν	τὴν	ditto
τὸν	τὸν	ditto
τῷ	τῷ	orn.
ται	ται	obſ.
υ	υ	orn.
υι	υι	uſef.
υν	υν	inſ.
υπ	υπ	orn.
υπο	υπο	ditto
υπερ	υπερ	obſ.
ω	ω	orn.

Every

Every parcel of Greek Letter being charged with more or leſs different ſorts of Ligatures, Abbreviations, and Contractions, we have thought it immaterial to exhibit all their figures, conſidering that they are of no other ſervice than to heighten charges; to be ballaſt in Caſes; and to frighten a young Compoſitor, at the ſight of the great number of Boxes which they undeſervedly occupy: for of what advantage can it be to a Compoſitor to put himſelf out of his poſition, to come perhaps to αι αν ει, γα δε δι κο λυ μω, and hundreds of the like Sorts, in a piece, when he may take up two ſingle letters ſooner, out of Caſes of common dimenſions? In the mean time we have filled one ſingle page with ſuch Abbreviations as for the moſt part vary from the ſhape of their ſeparate letters; and at the ſame time taken the liberty to diſtinguiſh them into ſuch as we judge to be either obſolete, inſignificant, ornamental, convenient, or uſeful; leaving every Printer at liberty to chuſe what Sorts he pleaſes; ſince we are of opinion, that Founders now would rather put by, or deſtroy the Punches and Matrices of obſolete and uſeleſs Sorts, than thruſt them upon the Printer, had they proper notice given them of what to introduce, or to leave out in a Fount: for we judge that it is leſs profitable to caſt 500 pound weight of Seven hundred, than of Two hundred Sorts; which, however, was not regarded by former Founders, who ſeemingly ſtudied their own intereſt too abſtractedly from that of a Printer's.

The HEBREW *Alphabet.*

Aleph	א	'
Beth	ב	b
Gimel	ג	g
Daled	ד	d
He	ה	h
Vau	ו	v Conſon^{t}
Zajin	ז	ds
Cheth	ח	ch
Teth	ט	t
Jod	י	j Conſon^{t}
Caph	כ ך	k
Lamed	ל	l
Mem	מ	m
Nun	נ	n
Samech	ס	ſ
Ajin	ע	gn
Pe	פ	p
Tzadde	צ	tz
Coph	ק	k
Reſch	ר	r
Schin	ש	ſch
Thau	ת	t

Letters that have a likeneſs to others.

Beth Caph
ב כ

Gimel Nun
ג נ

Daleth Caph Reſch
ד ך ר

He Cheth Thau
ה ה ת

Vau Zajin Jod Nun
ו ז י ן

Teth Mem
ט מ

Mem Samech
ם ס

Ajin Tzadde
ע צ

FINAL LETTERS.

Caph Mem Nun Pe Tzadde
ך ם ן ף ץ

The following Five letters are caſt broad, and are uſed at the end of words, viz.

Aleph He Lamed Mem Thau
א ה ל ם ת

but are not counted among the Final Letters, being contrived for juſtifying, becauſe Hebrew is not divided.

The

The Letters of the Hebrew Alphabet are all Conſonants; and the Points underneath them are the Vowels.

The Hebrews have Seventeen Vowels, viz.

I. Five that are pronounced *long*, viz.

◌ֳ Kamez,	a o	
◌ֵ Tſere,	e	
◌ִ Chireck magnum	i	[under ׳]
◌ֹ Cholem	o	[over ו]
◌ֻ Schurek	u	

II. Five that are pronounced *ſhort*, viz.

◌ַ Patach	a
◌ֶ Sægol	e
◌ִ Chirek parvum	i
◌ָ Kamezchatuph	o
◌ֻ Kybbuz	u

III. Seven that are pronounced *very* ſhort, viz.

◌ַ Patach furtivum	a
◌ְ Scheva	e
◌ֲ Chateph-Patach	a
◌ֱ Chateph Sægol	e
◌ֳ Chateph-Kamez	o
◌ּ Dageſch	
◌ּ Mappik.	

The Dageſh is either *forte*, or *lenis*.

Dageſch forte may have a place in all the letters, except א ה ח ע ר; and it makes the letter ſound double.

Dageſch lene has its place in ב ג ד כ פ ת, and raiſes the ſound of the letter.

Mappik has its place in the letters *He* and *Jod*.

Raphe, is a ſhort daſh that heretofore was put over בגדכפת when they had no Dageſh; to ſhew that they ſhould be pronounced ſoft, and with the aſpiration of an *b*.

Maccaph ־ is uſed to connect words together; which is common in Hebrew.

Soph-Paſak, is the name of the two great Points [:] which ſtand at the end of each verſe in the Hebrew Bible.

Beſides the Vowels, the Hebrews have various Accents, of which ſome have their place over, and ſome under the letter. They are not uſed in all Hebrew Writings, but only in ſome Books of the Bible, where they ſtand for Notes to ſing by, and are therefore called *Accentus tonici*. Others, again, are named *Accentus diſtinctivi*, becauſe they diſtinguiſh the ſenſe, as Pointing does in the Engliſh: and ſtill others have the appellation of *Miniſtri*, or *ſervi non diſtinctivi*, which ſhew the Conſtruction and Connexion of words. The figures, names, and ſignification of the Accents that ſtand *over* the letters, are as follow, viz.

Segol, or Segolta	׃	ſtrong Colon
Sakeph katon	ֽ	Comma
Sakeph gadol	׀	Ditto
Reſia, or Rbhia	֑	Ditto
Sarka	֒	Semicomma primum
Paſta	֓	Ditto
Gereſch	֜	Semicomma ſecundum
Geraſchajim	֝	Ditto
Teliſcha gedola	֠	Semicomma tertium
Paſer minor	֡	Semicomma quartum
Paſer major	֡֡	Ditto
Karne para	֜֡	Ditto

Schal-

Schalſcheleth	ֽ Semicolon
Peſik, or Legarme	׀ Ditto
Kadhma	׳ Semi-comma
Teliſcha ketanna	֗ Ditto

The following Accents have their place *under* the Letters; viz.

Silluk	֥ Punctum
Atnach	֑ Colon
Tiphcha	֖ Semicomma primum
Tefir	֛ Ditto
Jethif	֒ Semicolon
Munach	֤ Semicomma
Merca ſimplex	֣ Ditto
Merca duplex	֦ Ditto
Mahpach	֧ Ditto
Darga	֭ Ditto
Meajela	֜ Ditto
Jerach ben jomo	֪ Ditto

The Hebrew has no Capitals; and therefore letters of the ſame ſhape, but of a large Body, are uſed at the beginning of Chapters, and other parts of Hebrew work.

But we muſt not pronounce it a fault, if we happen to meet in ſome Bibles with words that begin with a letter of a much larger Body than the mean Text; nor need we be aſtoniſh'd to ſee words with letters in them of a much leſs Body than the mean Text; or wonder to ſee final letters uſed in the middle of words; for ſuch Notes ſhew that they contain ſome particular and myſtical meaning. Thus in 2 Chron. I. 1. the word *Adam* begins with a letter of a larger ſize than the reſt, thereby to intimate, that Adam is the father

of all Mankind. Again, in Geneſ. I. 1. the great Beth in the word *Bereſchith* ſtands for a Monitor of the great and incomprehenſible work of Creation. Contrary to the firſt, in Prov. XXVIII. 17. the Daleth in the word *Adam* is conſiderably leſs than the Letter of the main text, to ſignify, that whoever oppreſſes an other openly or clandeſtinely, tho' of a mean condition; or who ſheds innocent blood, is not worthy to be called Man.

Sometimes the open or common Mem ſtands in the room of a final one; as in Nehem. II. 13. where the word *hem* has an open Mem at the end, in alluſion to the torn and open walls of Jeruſalem, of which there is mention made; and, in Eſ. VII. 14. where the Prophet ſpeaks of the Conception of the Virgin Mary, the Mem in the word *haalma*, or Virgin, is a cloſe or final letter, to intimate the virginity of the mother of our Saviour. Such are the peculiarities of ſome Jewiſh Rabbi's in Bibles of their publication; of which we have inſtanced the above, to caution Compoſitors not to take them for faults, if ſuch myſtical writings ſhould come under their hands.

For the reſt, Hebrew reads from the right to the left, like all other Oriental languages, except the Ethiopic and Armenian. In compoſing Hebrew, therefore, the Jews begin at the end of the Compoſing-ſtick, and juſtify the Vowels and Accents over and under the letters after the line of Matter is adjuſted. But Points ſerving often to make the ſenſe of a word ambiguous, they are ſeldom uſed in any other than Theological and Grammatical Writings.

The

The Hebrew, like the Greek, has more Sorts than are required in a complete Fount; which renders it difficult to make room for them in Caſes of common dimenſions; conſidering that the Powers of the Hebrew Alphabet are diſtinguiſh'd by Points that letters have either in their ventre, or over their body. Accordingly we obſerve in ſome Founts the *Dageſch forte* to have a place in *all* the letters of the Alphabet, tho' it is not admitted into five of them. The ſecond ſeries is, the *whole* Alphabet with a *Cholem* over each letter: and a third Alphabet has the *Dageſch* in the ventre, and the *Cholem* a-top. Excluſive of which treble Alphabet, ſome Founders caſt a fourth that is kerned on both ſides, and makes the Alphabet with a *Cholem* needleſs, becauſe by the help of the kerned Alphabet not only the Cholem, but even the Vowels may be made to ſtand in their proper places, provided they are caſt after the manner of Greek Accents, thin, and inclining towards the middle of the foot of letters. Thus the Four recited Alphabets take up all the Boxes of a common Upper-caſe. But to make room for the reſt in a Lower-caſe, cannot be done without dividing it into more Boxes than Fifty-ſix. To find therefore the difference, we will mention the Lower-caſe Sorts in the following order, viz.

The plain Alphabet, requirs Boxes	22
Final Letters, plain —— ——	5
Final Caph with Dageſch, Kametz, &c.	3
Broad letters, at the end of words	5
Vowels —— ——	10

Mac-

Maccaph, and Soph-Paſuk — —	2
Accents, 16 *over*, and 12 *under* letters	28
Quadrats & Spaces for Accents, and Letter	8

According to this Calculation the Lower-caſe for Hebrew Sorts ſhould have above Four-ſcore Boxes; which exceed the number of thoſe in a common Caſe by Seven-and-twenty. But becauſe all the above Sorts are recited on purpoſe to ſhew which of them are needleſs, it will not be difficult in a well-concerted Fount of Hebrew to find room in the Upper-caſe for the Accents, which will at once allow for the ſupernumerary Sorts.

In the mean time we are perſuaded, that a Sketch of a Hebrew Caſe, as well as of a Greek one, is beſt drawn out by him who firſt has acquainted himſelf with the number of Sorts in a Fount, and who afterwards knows to diſpoſe of them in ſuch a manner as makes their ſituation both conformable and collateral: which we had in view in the above ſpecification of Hebrew Sorts. Laſtly, we obſerve, that Hebrew being a Sacred language, is chiefly ſtudied by Divines, who often make uſe of Points in Theologicai writings; tho' plain Hebrew as well as Greek, are underſtood and very frequently printed without Points or Accents. But that the uſe of ſuch Pedagogic Symbols will one time ceaſe, is the hope of all that delight in beholding neat Letter diſrobed of all intruders upon its native beauty.

CHAP. XIII.

Of ſundry Alphabets, Signs, Symbols, and Characters.

I. The ARABIC Alphabet.

I.	V.	IV.	III.	II.	VI.	VII.
Elif	ﺎ	ا	ا	ا	A	1
Be	ﺐ	ب	ﺒ	ﺑ	B	2
Te	ﺖ	ت	ﺘ	ﺗ	T	400
Thſe	ﺚ	ث	ﺜ	ﺛ	T	500
Gjim	ﺞ	ج	ﺠ	ﺟ	G	3
Hha	ﺢ	ح	ﺤ	ﺣ	Hh	8
Cha	ﺦ	خ	ﺨ	ﺧ	Ch	600
Dal			ﺪ	د	D	4
Dhſal			ﺬ	ذ	D	700
Re	ﺮ	ﺮ	ﺮ	ر	R	200
Ze	ﺰ	ﺰ	ﺰ	ز	Z	7
Sin	ﺲ	ﺲ	ﺴ	ﺳ	S	60
Sjin	ﺶ	ﺶ	ﺸ	ﺷ	Sj	300
Sad	ﺺ	ﺺ	ﺼ	ﺻ	S	90
Dad	ﺾ	ﺾ	ﻀ	ﺿ	D	800
Ta	ﻂ	ﻂ	ﻄ	ﻃ	T	9
Da	ﻆ	ﻆ	ﻈ	ﻇ	D	900
Ain	ﻊ	ﻊ	ﻌ	ﻋ	Ai	70

I.	V.	IV.	III.	II.	VI.	VII.
Gain	غ	غ	غ	غ	G	1000
Fe	ف	ف	ف	ف	F	80
Kaf	ق	ق	ق	ق	K	100
Kef	ك	ك	كـ	ك	C	20
Lam	ل	ل	لـ	ل	L	30
Mim	م	م	مـ	م	M	40
Nun	ن	ن	نـ	ن	N	50
Waw	و	و		و	W	6
He	ه	ه	هـ	ه	H	5
Ie	ي	ي	يـ	ي	I	10

The Numerals over the ſeveral Columns of this Alphabet are of the following ſignification, viz.

I. Shews the Order and Names of the letters.

II. Exhibits the common letters of the Arabic Alphabet.

III. Repreſents the connecting letters in the middle of words.

IV. Comprehends the proper and abſolute Final letters.

V. Includes the Connecting Final letters.

VI. Demonſtrates the Power or Signification of the Arabic letters.

VII. Expreſſes the Numerical contents of the ſeveral letters of the Alphabet.

II. *The* SYRIAC *Alphabet.*

	IV.	III.	II.	I.	
Olaf		ܐ		ܐ	A
Beth	ܒ	ܒ	ܒ	ܒ	B
Gomal	ܓ	ܓ	ܓ	ܓ	G
Dolath		ܕ		ܕ	D
He		ܗ		ܗ	H
Waw		ܘ		ܘ	W
Zain		ܙ		ܙ	Z
Hheth	ܚ	ܚ	ܚ	ܚ	Hh
Teth	ܛ	ܛ	ܛ	ܛ	T
Yud	ܝ	ܝ	ܝ	ܝ	Y
Cof	ܟ	ܟ	ܟ	ܟ	Kh
Lomad	ܠ	ܠ	ܠ	ܠ	L
Mim	ܡ	ܡ	ܡ	ܡ	M
Nun	ܢ	ܢ	ܢ	ܢ	N
Semcath	ܣ	ܣ	ܣ	ܣ	S
E	ܥ	ܥ	ܥ	ܥ	E
Pe	ܦ	ܦ	ܦ	ܦ	P
Sode		ܨ		ܨ	S
Kof	ܩ	ܩ	ܩ	ܩ	K
Riſh		ܪ		ܪ	R
Shin	■	ܫ	■	ܫ	Sh
Tau		ܬ		ܬ	T

I. Shews the Common letters.
II. Letters joined to the following only.
III. Letters joined to the preceding only.
IV. Letters joined to the following and preceding.

III. *The* SAMARITAN *Alphabet, jointly with the* Chaldee, *or* Hebrew *Characters.*

Samaritan.	Chaldee.	Names.	Power.	Numbers.	Final.	
𐤀	א	1 *Aleph*	*Aſpiration*	1		
𐤁	ב	2 *Beth*	*B*	2		
𐤂	ג	3 *Gimel*	*G*	3		
𐤃	ד	4 *Daleth*	*D*	4		
𐤄	ה	5 *He*	*H*	5		
𐤅	ו	6 *Vau*	*V*	6		
𐤆	ז	7 *Zain*	*Z*	7		
𐤇	ח	8 *Cheth*	*Ch*	8		
𐤈	ט	9 *Teth*	*T th*	9		
𐤉	י	10 *Iod*	*I j y*	10		
𐤊	כ	11 *Caph*	*K*	20	ך	500
𐤋	ל	12 *Lamed*	*L*	30		
𐤌	מ	13 *Mem*	*M*	40	ם	600
𐤍	נ	14 *Nun*	*N*	50	ן	700
𐤎	ס	15 *Samek*	*S*	60		
𐤏	ע	16 *Ain*	*H gh ngh*	70		
𐤐	פ	17 *Peh*	*P ph*	80	ף	800
𐤑	צ	18 *Tzade*	*T tz*	90	ץ	900
𐤒	ק	19 *Coph*	*K*	100		
𐤓	ר	20 *Reſh*	*R*	200	ק	1000
𐤔	ש	21 *Shin*	*Sh ſ*	300		
𐤕	ת	22 *Tau*	*T th*	400		

The difference between the Hebrew and the Samaritan Text conſiſts in nothing elſe than the peculiar Characters that are uſed for one and for the other; the Names and Powers of Letters being the ſame in both Alphabets.

IV.

IV. *The* Coptic Alphabet.

Figure.	Name.	Power.	Figure.	Name.	Power.
Ⲁ ⲁ	*Alpha*	*A.*	Ⲡ ⲡ	*Pi*	*P.*
Ⲃ ⲃ	*Bita*	*B. V.*	Ⲣ ⲣ	*Ro*	*R.*
Ⲅ ⲅ	*Gamma*	*G.*	Ⲥ ⲥ	*Sima*	*S.*
Ⲇ ⲇ	*Dalda*	*D.*	Ⲧ ⲧ	*Tau*	*T.*
Ⲉ ⲉ	*Ei*	*E.*	Ⲩ ⲩ	*Ypſilon*	*Y. U.*
Ⲋ ⲋ	*So*	*S.*	Ⲫ ⲫ	*Phi*	*Ph.*
Ⲍ ⲍ	*Zita*	*Z.*	Ⲭ ⲭ	*Chi*	*Ch. Græc.*
Ⲏ ⲏ	*Hita*	*I. Æ.*	Ⲱ ⲱ	*O*	*O long.*
Ⲑ ⲑ	*Thita*	*Th.*	Ⲯ ⲯ	*Shei*	*Sh.*
Ⲓ ⲓ	*Jauda*	*J.*	Ⲫ ⲫ	*Fei*	*F.*
Ⲕ ⲕ	*Kappa*	*K.*	Ⲏ ⲏ	*Khei*	*Kh.*
Ⲗ ⲗ	*Lauda*	*L.*	ϩ, ϩ	*Hori*	*H.*
Ⲙ ⲙ ⲙ	*Mi*	*M.*	Ⲍ ⲍ	*Janja*	*J jod.*
Ⲛ ⲛ	*Ni*	*N.*	Ϭ ϭ	*Shima*	*Sh.*
Ⲝ ⲝ	*Xi*	*X.*	Ⲧ ⲧ	*Dhei*	*Dh.*
Ⲟ ⲟ	*O ſhort.*	*O*	Ⲯ ⲯ	*Epſi*	*Pſ.*

The Copts are the native Egyptians; and their language, therefore, called the *Coptic*: but the Arabic prevails ſo univerſally in Egypt, that the knowlege of the antient language of the country is utterly deſtroyed. In the mean time the moſt antient language in the world, viz. the Egyptian, is preſerved in the Coptic to the preſent time. But whether the Coptic are the antient letters of the Egyptians, is much doubted; conſidering that they are nothing elſe but the Greek, with the addition of ſome few letters, to expreſs ſome particular ſounds.

V.

V. *The* Engliſh Saxon *Alphabet.*

A	*A*	a	*a*	ꞃ
B	*B*	b	*b*	
C	*C*	c	*c*	
D	*D*	ꝺ	*d*	
Ð	Dh	ꝺ	*dh*	
Є	*E*	e	*e*	є
F	*F*	ſ	*f*	
G	*G*	ᵹ	*g*	
H	*H*	h	*h*	
I	*I*	i	*i*	ı
K	*K*	k	*k*	ĸ
L	*L*	l	*l*	
M	*M*	m	*m*	
N	*N*	n	*n*	
O	*O*	o	*o*	
P	*P*	p	*p*	
Q	*Q*	q	*q*	
R	*R*	ꝛ	*r*	
S	*S*	ſ	*s*	
T	*T*	ꝉ	*t*	
V	*V*	u	*u*	
W	*W*	ƿ	*w*	ꝡ
X	*X*	x	*x*	
Y	*Y*	ẏ	*y*	
Z	*Z*	z	*z*	
		þ	*th*	þ þ
		ꝑ	*that*	
		⁊	*and*	

The letters of the Saxon Alphabet are not al ways of the ſame formation; which we thought fit to ſhew, by putting in the Margin thoſe letters which vary from our main Alphabet.

VI. *The Old Engliſh, or* BLACK *Alphabet.*

A	a	A	a	B	b	C	c	D	d	E	e	F	f	G	g	H	h	I	i	J	j	K	k	L	l	M	m	N	n
O	o	P	p	Q	q	R	r	S	ſ s	T	t	U	u	V	v	W	w	X	x	Y	y	Z	z						

VII. *The High Dutch, or* GERMAN *Alphabet.*

A	a	B	b	C	c	D	d	E	e	F	f	G	g	H	h	I	i	J	j	K	k	L	l	M	m	N	n	O	o
P	p	Q	q	R	r	S	ſ s	T	t	U	u	V	v	W	w	X	x	Y	y	Z	z								

Diphthongs.

ä	*ae*
ö	*oe*
ü	*ue*

Letters of Abbreviation.

ẽ	*en*
m̃	*mm*
ñ	*nn*

Ligatures.

ch	*ch*
ck	*ck*
ff	*ff*
fi	*fi*
fl	*fl*
ll	*ll*
ſſ	*ſſ*
ſi	*ſi*
ſt	*ſt*
ß	*ſz*
ʒ	*tz*

, *Comma*

The Black, as well as the German Alphabet, are explained by the Alphabet in Roman letters, that runs between both.

VIII.

VIII. *The* ETHIOPIC *Alphabet.*

The Ethiopian Characters are ſuppoſed to have been anterior to thoſe of the Egyptians, nothwithſtanding ſome aſſert that moſt other Nations have received their letters from the laſt. To ſtrengthen the firſt, it is obſerved, that the Ethiopians had two different kinds of letters, viz. the *ſacred*, and the *vulgar*; the firſt for matters of importance, and the other for familiar correſpondence. And as the Egyptians obſerved the ſame diſtinction in letters, it is ſaid that their Sacred letters were the vulgar Characters of the Ethiopians; which proves that Letters have been very early among them. But the ſacred as well as old vulgar letters of the Egyptians being now loſt, the antiquity of Ethiopian Characters is queſtioned.

The FIGURE, *with a brief Account, of* Chineſe *Characters.*

It is obſerved, 1. That no leſs than Twenty languages are current in China, all differing from each other; but that the Mandarine is the moſt elegant and learned, and therefore the moſt prevailing throughout that Nation.

2. That the Chineſe are apt to abridge and to change foreign names, and accordingly call Holland *Olanca*, John *Gio*, Europe *Sy*, &c.

3. That they have no B D R in their language, and therefore ſay *Malia* for Maria, *Tata* for Tartaria, *Falani* for Francis, &c.

4. That they uſe pencils made of Hares-hair, to write, or rather to paint their Characters, in parallel lines, downwards; beginning at the right hand ſide of their paper.

5. That the Chineſe language has ſcarce 1500 words, which are Monoſyllables, and end either in a Vowel, or in m and n, and ſometimes in ng. Hence it is that one word often has more than twenty different ſignifications, which are diſtinguiſh'd either by Characters, or Pronunciation.

6. That the manner of ſpeaking Chineſe, is not much unlike ſinging; for by falling and raiſeing the voice, they expreſs the different meaning of ſynonimous words: which has occaſioned P. Jac. Pautoja to invent the five muſical ſounds *ut*, *re*, *mi*, *fa*, *ſol*, which he calls *Chineſe Accents*, and by which he gives words the proper ſound, according to their different ſignifications.

For the reſt, the knowlege of Chineſe Characters can be of no ſervice to Compoſitors in Europe; and it is chiefly to oblige the Curious that we have introduced them.

Of

Of Mathematical, Algebraical, and Geometrical Sorts.

+ ſtands for *plus*, or *and*, or *with*; as, 9 *plus* 3, 9 and 3, 9 with 5.

— ſignifies *minus*, or *leſs*; as, 14 *minus* 2, or 14 wanting 2.

= means *equal*; as, 9+3=14—2; *i. e.* 9 and 3 is parallel or equal to 14 wanting 2.

ϰ This ſign alſo denotes *Equal*, but is become obſolete.

× is the ſign for Multiplication.

:: ſhews a Geometrical equal proportion; as, 6.2 :: 12.4; that is, 6 is to 2, as 12 to 4.

⁝ or ⁘ is an Arithmetical equal Proportion; as, 7.3 ⁝ 13.9; *i. e.* 7 is more than 3, as 13 is more than 9.

∺ A continued Geometrical proportion, or Geometrical progreſſion; as, 16.8.4.2.1; *i. e.* 16 is to 8 as 8 to 4, as 4 to 2, as 2 to 1.

÷ Arithmetical progreſſion, continued; as, 19.16.13.10.7.4; *i. e.* 19 is more than 16, as 16 is more than 13, as 13 is more than 10, as 10 is more than 7, as 7 is more than 4.

□ Quadrat, or Regular Quadrangle; as, □AB = □BC, *i. e.* the Quadrangle upon the line AB is equal to the Quadrangle upon the line BC.

△ Triangle; as, △ABC=△ADC.

∠ an Angle; as, ∠ABC=∠ADC.

⊥ Perpendicular; as, AB⊥BC.

▭ Rectangled Parallelogram; or the Product of two lines.

 √ Radix,

√ Radix, Root, or Side of a ſquare.

⊏ Greater.

⊐ Leſſer.

—: the Differences, or Exceſs.

Q or *q* a Square.

C or *c* a Cube.

QQ The Ratio of a ſquare number to a ſquare number.

Theſe and ſeveral other Signs and Symbols, we meet with in Mathematical and Algebraical works; tho' Authors do not confine themſelves to them, but expreſs their knowlege different ways; yet ſo as to be underſtood by thoſe ſkilled in the Science. In Algebraical work, therefore, in particular, Gentlemen ſhould be very exact in their Copy, and Compoſitors as careful in following it, that no alterations may enſue after it is compoſed; ſince changing and altering work of this nature is more troubleſome to a Compoſitor than can be imagined by one that has not a tolerable knowlege of Printing. Hence it is, that very few Compoſitors are fond of Algebra, and rather chuſe to be employed upon plain work, tho' leſs profitable to them than the former; becauſe it is diſagreeable, and injures the habit of an expeditious Compoſitor beſides. In the mean time we venture to ſay, that the Compoſing of Algebra might be made more agreeable, were proper Caſes contrived for the Letter and Sorts belonging to ſuch work, where it is likely to make a return towards its extraordinary charges.

Of Celeſtial and Aſtronomical Signs.

I. The names of the Twelve Signs of the Zodiac.

♈	Aries	♎	Libra
♉	Taurus	♏	Scorpio
♊	Gemini	♐	Sagittarius
♋	Cancer	♑	Capricorn
♌	Leo	♒	Aquarius
♍	Virgo	♓	Piſces.

II. The names of the Seven Planets.

♄	Satutnus	♀	Venus
♃	Jupiter	☿	Mercurius
♂	Mars	☉ Sun	☾ Moon

The names of the Seven Planets imply ſometimes the Seven Days of the Week in the following manner; viz.

Dies Solis, is Sunday
Dies Lunæ, Monday
Dies Martis, Tueſday
Dies Mercurii, Wedneſday
Dies Jovis, Thurſday
Dies Veneris, Friday
Dies Saturni, Saturday.

☊ The Dragon's Head, and
☋ The Dragon's Tail, are the two Points in which the Eclipſes happen.

III. The names of Aſpects.

☌ Conjunctio; happens when two Planets ſtand under each other in the ſame Sign and Degree.
☍ Oppoſitio; happens when two Planets ſtand diametrically oppoſite each other.

△ Trigonus; happens when one Planet ſtands from another 4 Signs, or 120 degrees; which make one third part of the Ecliptic.

□ Quadril; happens when two Planets ſtand 3 Signs from each other, which make 90 degrees, or the fourth part of the Ecliptic.

✱ Sextil; is the ſixth part of the Ecliptic; viz. 2 Signs, which make 60 degrees.

● denotes a New Moon.

☽ ſhews the Firſt Quarter of the Moon.

● tells the Full Moon, and is printed in red, in contradiſtinction to the mark for the New Moon.

☾ informs us of the Laſt Quarter of the Moon; and is printed in red, in contradiſtinction to the mark for the Firſt Quarter.

Many are the Signs and Symbols which Aſtronomers have invented to impoſe upon the credulity of the Vulgar, who are the chief Supporters of Almanacks; and eſpecially of ſuch as abound in Predictions of any kind: among which we reckon thoſe Signs which give notice, *On what day* it is proper to let blood; to bathe and to cup; to ſow and to plant; to take phyſic; to have one's hair cut; to cut one's nails; to wean children; and many other alike nonſenſical obſervations, to which the claſs of Ruſtics in Germany is particularly bigoted; beſides giving credit to the Marks that ſerve to indicate Hail, Thunder, Lightning, or any occult phænomena.

Of ſome Muſical Signs.

Tune and Time are the two chief Characteriſtics of Muſical Notes.

In *Time*, the Diſtinction, Meaſure, and Proportion of Notes and Reſts are to be obſerved.

As to Diſtinction, they have different Characters; and different Names with relation to Time.

The Reſts or Pauſes are of the ſame length or quantity with the Notes that ſtand above them; according to the ſubſequent Scheme.

- 𝅝 is a Semi-breve, with
- 𝄻 its Reſt
- 𝅗𝅥 Minim, with its Reſt
- ♩ Crotchet, with its Reſt
- ♪ Quaver, with its Reſt
- 𝅘𝅥𝅯 Semiquaver, with its Reſt
- 𝅘𝅥𝅰 Demiquaver, with its Reſt

- 𝄇 Repeat
- 𝄋 Direct
- ♮ Natural, or Proper
- ♭ Flat
- ♯ Sharp.

N. B. In diſtributing of Muſical Notes, particular care ought to be taken to ſave the edges of the traverſing lines from Batters.

Of

Of Phyſical Signs and Abbreviations.

℞ Stands for *Recipe*
℔ for a Pound
℥ for an Ounce
ʒ for a Drachma
℈ for a Scruple
j ſtands for 1; ij for 2; and ſo on.
ß ſignifies *ſemi*, or half
gr. denotes a Grain
One Pound makes 12 Ounces
One Ounce contains 8 Drachma's
One Drachma is equal to 3 Scruples
One Scruple conſiſts of 20 Grains
One Grain has the weight of a Barley-corn
M. ſignifies a Handful
P. means ſo much as can be taken betwixt the ends of two fingers
P. æq. ſtands for Equal parts
ana. ſignifies, So much of one as of the other
q. s. As much as is ſufficient
q. p. As much as you pleaſe
ſ. a. According to art.

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